FILTERS | BLENDING MODES | PHOTO EDITING | PHOTOSHOP ELEMENTS

Free CD inside

Photoshop® creative

The magazine for Adobe® Photoshop® inspiration and advice

Inside

Photoshop inspiration
Fabulous tutorials for trying new things in Photoshop

Explore Elements 5.0
See what great features await you in this new version

Batik effect
Mimic this ancient fabric technique for creating textures

Dramatic mosaics

43 pages of creative tutorials inside

Turn ordinary images into stunning photo mosaics – see how on page 28

The great pretender

Re-create some infamous photo fakes in Photoshop

Free CD-ROM!

- 374 Quality stock photos
- 116 Custom shapes
- 339 Creative brushes
- 12 Video tutorials

and much more

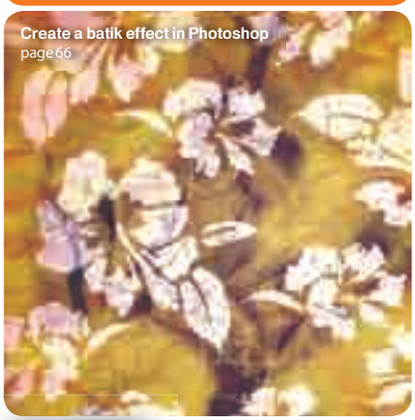
Mastering monochrome

In-depth guide to converting colour into black and white

eMag

Welcome

A glimpse of what's in store this issue…



Mission Statement

Here at *Photoshop Creative*, we promise to always give you the best selection of resources to help improve your Photoshop skills. Whether it's in-depth guides to tools and techniques, or showing how to create a work of digital art, we'll make sure the information you get is accurate and informative. We want you to get the optimum Photoshop experience, and have as much fun using the program as we do putting the magazine together.

Thinking of new ways to present photos can be a full-time job. Once you've done the obvious things like creating digital frames and maybe presenting a few photos at different angles on one document, the creative well can run a little dry. But we reckon we've got a great way to present a load of photos all at once. Our cover features a rather natty photo mosaic, where lots of images have been applied to a large one. From afar it looks like a normal photo, but up close you can see all the little images inside. If you have a bunch of photos from an event such as a holiday or wedding, you can present them as a mosaic. See how we did ours on page 28, then try it for yourself.

Keeping with a photo theme, we have the perfect feature for dusting away any post-Christmas blues. There have been some excellent photo hoaxes, dreamt up by mischievous souls using all manner of outlandish techniques. We pay tribute to these pioneers and show how the same can be done with Photoshop. See what we get up to on page 16.

We also take a close look at Elements 5.0 (page 42), re-create the batik effect on page 66 and unveil the secrets of creating beautiful monochrome photos on page 50. And don't forget the second part of our wintry wonderland painting (page 46).

Until next time

Jo Cole **Editor**
jo.cole@imagine-publishing.co.uk

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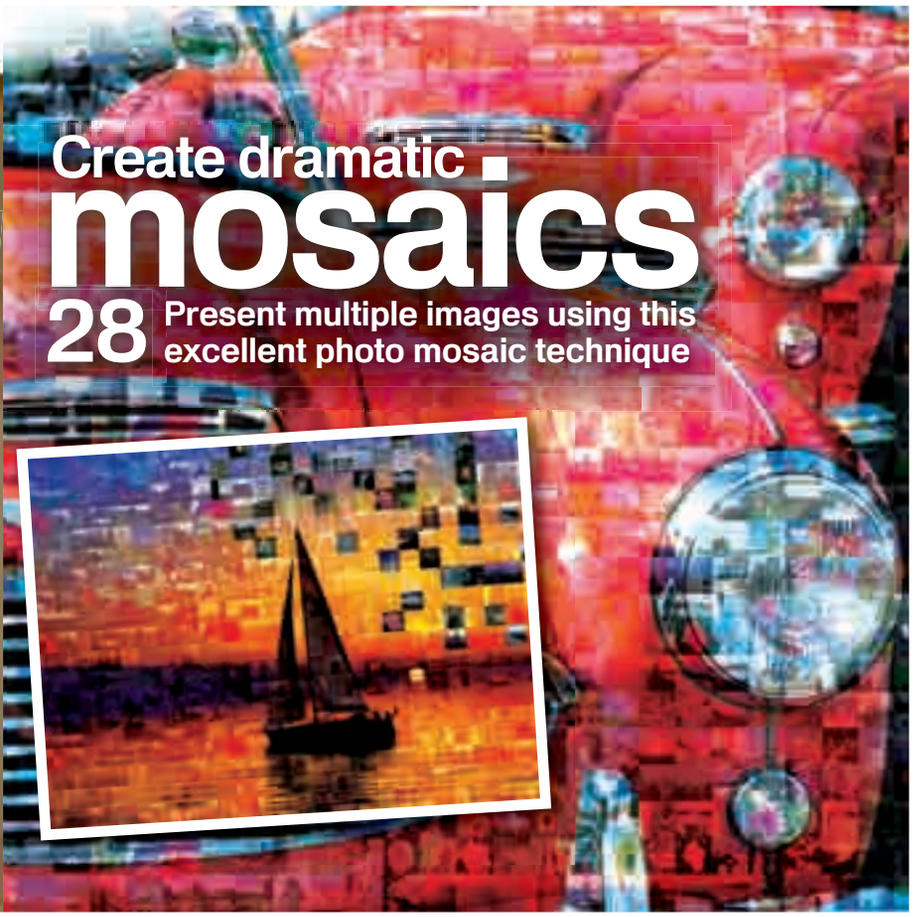

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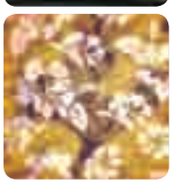

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On the CD
More free resources

You'll find some great resources on the magazine's free CD-ROM – see exactly what you get here

Exhibit
Reader showcase

Turn to these pages and discover if your entry to the Readers' Challenge made it to print

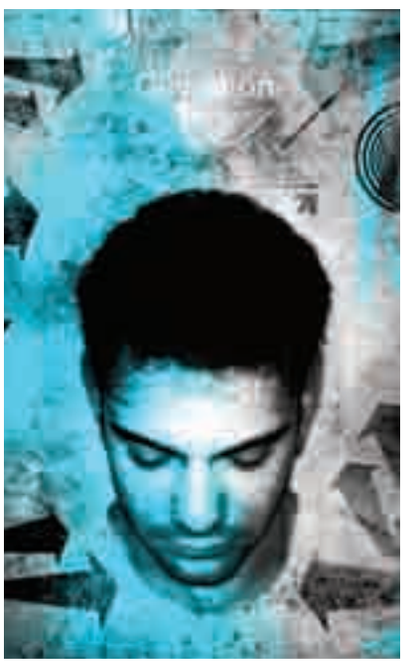
Creative Forum

Send us your thoughts on the magazine or the Photoshop world in general, and see if other readers agree with you

Feeling grungy

I did this a few weeks ago and wondered what your magazine would think about it. I haven't seen much focus on grunge techniques in your recent issues, so thought I'd submit this picture I took of my friend and then layered through distorted images and brushes.
Konrad Strumidlo

Thanks for sending your artwork over, Konrad. The grunge style is a great way of building up textures – shown perfectly in your work. There's a really nice feeling of stone and roughness that works very well. We also like the restricted colour palette – it makes the blue seem much stronger. If anyone wants to see grunge effects in the mag, let us know and we'll run a tutorial.



Konrad has applied some quality grunge effects to achieve this striking image

In the wild

Is this the type of Photoshop art you might publish? This was shot in Kenya where I was with a church group building a church.
John Anderson

It certainly is the type of Photoshop art we publish, John! It looks like you've used a nice mixture of filters to create the effect, and the fact the leopard is left as a photo has given it even more presence. Even though the colours are subdued, the image still portrays the warmth and feel of the Kenyan landscape.

John used his experiences in Kenya to create this wild and wonderful image

US subscribers need to pay in pounds sterling when taking out a new subscription

Subs in the USA?

I live in the US and would like to subscribe, but don't know if it's possible or how much the subscription would be in US dollars. Can you please let me know?
Chris Baker

We do offer subscriptions to the US. The exact price changes according to the exchange rate. When you pay with a credit card, the conversion is automatic.

Our subscriptions are handled by a special company at **pcrsubs@servicehelpline.co.uk**. To phone from another country, the number is **01795 592 871**, or you can use our secure online subs form at **www.pshopcreative.co.uk**.

View from the forum

User: Plank
Post: Reader tutorials
I like the tutorials you have written by readers. Can anyone submit one?

User: Jo
Post: Re: Reader tutorials
Yup, you can indeed. It's best to email me first with the general idea (**jo.cole@imagine-publishing.co.uk**). If it's something you've already created, send the final effect, or anything that gives an idea of what the final effect would be. If it would work well in the mag, we can sort you out with a commission and template!

Reader artwork

Only a winter's day

Can I just say WOW! I bought my first issue of *Photoshop Creative* and was blown away by Tim Shelbourne's cover. I've always used Photoshop to just edit my photographs and maybe make the odd colour adjustment. I've always wanted to do more and thought your magazine could help. I had no idea that you could do so much, especially in terms of painting.

I am busy working my way through the winter wonderland tutorial and can't wait for the second part. I might even send you the finished item when I've done it!
Jan Castle

We're pleased you liked the tutorial, Jan. Photoshop's painting abilities often seem to get overlooked, and it's a real shame. We try and bring at least one painting tutorial an issue, and really liked Tim's winter scene. You'll find the second part on page 46, and please do send us your version when you've finished with it.

It seems that our cover tutorial in issue 17 has inspired some of you to become artists

TALK TO US! | EMAIL US YOUR THOUGHTS TO PCR@IMAGINE-PUBLISHING.CO.UK

eMag

Creative hub

The latest news stories for the Photoshop community

What's hot this month

FLICKR'S FAVOURITES

Flickr is not only a photo sharing app, it can even help you pick a camera. On the site is a graph of cameras most commonly used by Flickr members which updates as others join. **www.flickr.com/cameras/**

PRESENT PHOTOS PROFESSIONALLY

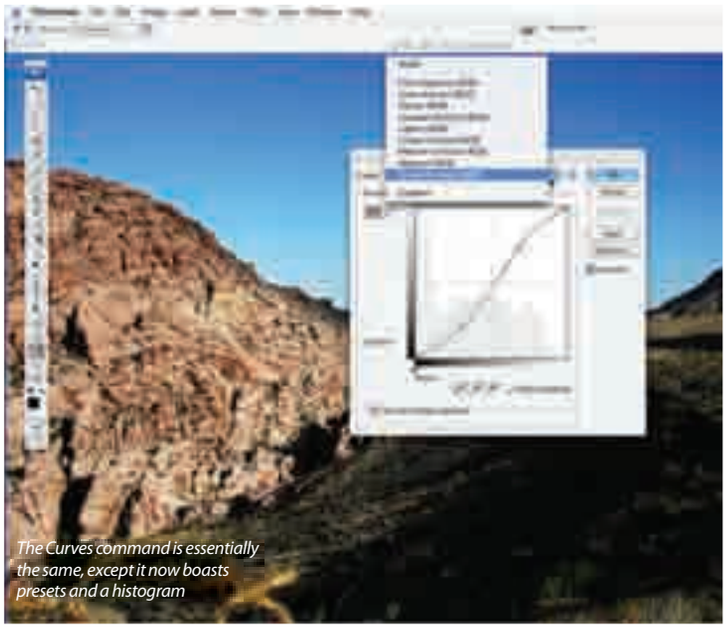
Pixtivity Professional Photo and Video Presentations software enables you to build artistic photo and video presentations by selecting from different designs and layouts, then easily publish them on the web for sharing. **www.tivity.com**

ESTARLING'S WI-FI PHOTO FRAME

eStarling has developed a new way to present your images. Its 5.6-inch, wi-fi LCD picture frame allows you to add pictures by email, MMS or Flickr RSS feed. You can preorder the frame now for £135. For more, see **www.estarling.com**.

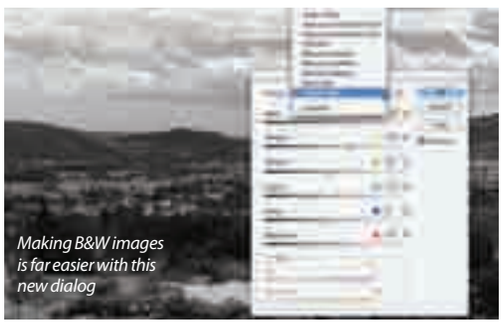
TOP STORY

PHOTOSHOP CS3



The Curves command is essentially the same, except it now boasts presets and a histogram

With smart filters, you can edit filter effects whenever you like



Making B&W images is far easier with this new dialog

Photoshop CS3 is here!

Adobe makes history with Photoshop free public beta preview. Scott Kelby has the story…

Adobe caught everyone by surprise when it released Photoshop CS3 as a free downloadable public Beta preview version (for Mac and PC), months before the actual product was scheduled to ship. This news literally came out as we were due to go to press, so here's a quick look at some of the features that are already starting to create lots of buzz:

Smart Filters: You can add multiple filters to a layer, turn filters on/off, individually change their opacity and blend modes, and delete them.

Camera Raw: Major improvements include a Recovery slider that lets you recover blown out highlights easily.

Quick Select tool: Makes selecting objects as easy as painting on them. Better yet, is the introduction of a floating Refine Edges panel that lets you have unprecedented control of your active selection.

Auto Align and Auto Blending: Think of the Photomerge control for stitching panoramas – but better. It aligns images, and blends their colors like magic (this is one of those you have to see to believe).

Black and white done right: You can actually now click your cursor on an area in your photo, click and drag (right or left) to adjust the tones in just that area.

If you're a registered user of CS2, you can download and starting using the free CS3 Beta Preview version today. If not, you can still download it and try it for two. Go to **http://labs.adobe.com**. For even more on the new features, visit the NAPP CS3 Learning Center at **www.photoshopuser.com/cs3** or see PhotoshopCafe's area at **www.photoshopcafe.com/cs3**. Also check out our CS3 tutorials starting next issue!

Check out the NAPP's Learning Center for top advice

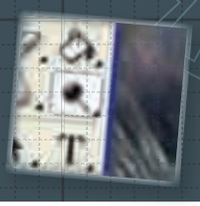
TALK TO US! | SEND NEWS STORIES TO PCR@IMAGINE-PUBLISHING.CO.UK

Adobe Photoshop A-Z

A special series working through the best features of Photoshop

D IS FOR DODGE

The Dodge tool works by lightening areas of an image. The Burn tool, in the same fly-out menu, creates the opposite effect by darkening areas of the image. Dodging an image is a great way of bringing out detail that may be hidden in the shadows. The tool is used in the same way as a brush and therefore its size can be adjusted in the top Options bar. You can also determine what tonal range of the image the dodging applies to by selecting from Shadows, Midtones and Highlights. This tool is best applied on a low Exposure setting as it gives you maximum control and means the result is not too harsh.



Colour just became kuler

Adobe Labs helps you conjure up colour themes

Colour is such an integral part of design, it's vital to get it right. Adobe Labs has just made it easy to achieve perfect harmony when choosing colour themes for your creative projects with its new app, kuler. It can be used online, or themes can be downloaded to use with Adobe CS2 apps. Kuler is great for exploring various colour themes for web pages or design work. "Adobe developed kuler as a way to extend our expertise in creative solutions beyond the desktop," said Lydia Varmazis, group product manager of Adobe's emerging markets and technologies group. If you already have an Adobe User ID you'll be able to see kuler in its full glory; if not, it's free to sign up. The Create section in kuler lets you produce colour themes using well-known rules such as the Triad or Complementary Colour theory. Even if you're unfamiliar with such terms, you can easily produce attractive themes by experimenting. One important part of kuler is its community aspect: you can share your own colour themes and gain inspiration by viewing others'. Adobe is keen to get feedback, so once you've tested the product, chat about it with others on the kuler talk forum. http://kuler.adobe.com

You can have your say about kuler on the talk forum

RESOURCES

Topping the charts

Amazon names Kelby's book in 2006's top ten computer titles

The Digital Photography Book by Scott Kelby has been listed in Amazon's top ten Computer and Internet books in the Editor's Pick of 2006. Consumers also voted it the top Arts and Photography title on the site. Talking about the book's success, Scott said: "I'm so grateful the book has been embraced by so many photographers around the world. After talking with thousands of photographers and learning how many had similar problems, I wanted to help them get to that next level."

The book is full of essential techniques, tips and step-by-steps. Presented in an informative yet entertaining style, it's a must-have guide for any digital photographer. "I get emails every day from photographers telling me they're finally getting the shots they dreamed they would," said Scott. "For an author, that's incredibly gratifying. That's what it's all about – sharing your passion with others and passing on things you've learned." http://shop.scottkelbybooks.com

Scott Kelby's book will help you get that perfect shot

EXPOSURE

Get your work seen

VOODOOCHILLI
www.voodoochilli.net
Voodoochilli is a community of artists also visited by clients looking for exceptional work. Members are given credits to upload their work and a CV to display it on. You'll become part of the Voodoochilli community and have access to the forum. It's also worth checking out the quarterly artist resource e-zine, voodooNews.

UKANVAS
www.ukanvas.co.uk
This UK-based artist portfolio site provides exclusive designs printed on canvas. It's perfect if you're looking for an unusual design, and is great for promising artists and photographers. If you'd like your work to be considered for inclusion, visit the site for more info. Those whose designs feature will receive commission for each one sold.

Updates... THIS MONTH IN SHORT

New additions to the world of Photoshop

AKVIS Sketch 2.1 announced

AKVIS has announced Sketch version 2.1, a plug-in for PC and Mac that converts photos into beautiful sketches. The Photoshop Batch mode lets you convert images into a comic-style film! It costs $72 (£36) from **http://akvis.com/en/sketch/**

REALVIZ Stitcher Unlimited DS

There's an exciting new feature in the latest Stitcher. The popular image-stitching app allows 2-shot fisheye photos to be stitched together. You can also insert an image to appear at the bottom of the panorama. It costs from $220 (£111). **www.stitcher.realviz.com**

ALERT! | DON'T FORGET TO ENTER OUR READERS' CHALLENGE – SEE PAGE 98

Make a date

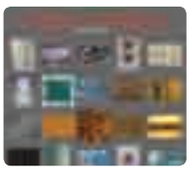
More unmissable events to put in your diary

27 FEB-3 MAR **CREATIVE SUITE CONFERENCE**
Biggest independent Creative Suite event of the year, held in Miami. Experts, authors and developers will provide valuable info on apps including Photoshop. **www.barrycon.com**

3-4 FEB **EXPRESSIVE FINE ART DIGITAL PRINT**
This Arizona seminar from photographic artists Alain Briot and Uwe Steinmueller will reveal valuable creative techniques and show how an idea or vision can be developed. **www.beautiful-landscape.com**

JAN-JUNE **UNDERSTANDING YOUR DIGITAL EOS**
These UK seminars are aimed at those familiar with their camera and will cover the basics of SLR photography with a digital Canon EOS. Max of 12 per session, £125 a head. **www.experience-seminars.co.uk**

Two of the best… TEXTURE SITES



Digital Craftsman

www.digitalcraftsman.com

It's frustrating when you have to search the net for a specific texture to complete a project. This is made easier by sites like Travis Price's Digital Craftsman – the Texture Bin area is bursting with free textures. Travis also has a Texture Bin blog at **www.texturebin.blogspot.com**.

Amazing Textures

www.amazingtextures.com

It's easy to locate that perfect texture from the hundreds at Amazing Textures. Among the texture categories are useful nature and urban samples. All textures are high-res and free to download. Also worth looking at are the Tiled Textures and Top Textures sections of the site.

PLUG-INS

Magic masking

onOne Software releases the latest version of its powerful masking solution to help you cope with troublesome images

Masking can be tricky, especially when working on images that contain hair or transparent objects. The latest version of Mask Pro, from onOne Software, is now available and features a host of new features that enable you to handle those problem images and replace backgrounds with ease.

The focus is on teaching you how to use the plug-in correctly, featuring a large collection of video tutorials to ensure users get the best from the new and enhanced tools. The most noticeable addition is the Keep/Drop detail view that shows the user precisely which colours they have selected to keep and drop using the highlighter tools.

Another fantastic advanced element is the Colour Decontamination technology which solves the problem of background colours being picked up at the edges of an object.

Wacom Pen Tablets are also now supported in version 4, and if you bought Mask Pro 3 after 7 September 2006 you'll be able to upgrade for free.

Mask Pro 4 is the perfect solution for those who need to mask a large number of images quickly and effectively. "Incorporating Mask Pro into my workflow was a major change for the better, as it's saved me hours of post-processing time," said professional photographer Jim DiVitale. More info at **www.ononesoftware.com**.

Two minutes is all you'll need for some tasks that may have taken you 20 minutes to do with traditional tools!

After setting which colours to keep and delete, brush away!

PLUG-INS

Snappy sketch effects

Apply beautiful media effects to your images

Alien Skin has released a new plug-in called Snap Art, which enables Photoshop users to create some attractive and natural media effects on their artwork pretty quickly.

You can choose from a list of ten different filters which produce effects such as oil paint, pencil sketch, pen and ink and comic. There is a style suitable for each type of image, whether it's pointillist still life or impasto landscape.

You may think that this can all be done within Photoshop, but the ease, speed and results which can be achieved while using the Snap Art plug-in are really amazing. When trying to produce media effects the results can sometimes look unrealistic, but when using this plug-in you'll find that your images end up looking incredibly natural and convincing.

Get the natural look with the Snap Art plug-in

The user interface is very well organised, making it easy to apply effects to your images within a few mouse clicks.

The plug-in is available now for both Mac and PC and costs $149 (approximately £75). If you'd like more information, visit the site at **www.alienskin.com** or see page 72.

The team's wish list

Pure material delight…

POST-IT PICTURE PAPER

Using Post-it Picture Paper you can print your photos, peel off the backing and stick them on any surface. The paper is high quality and easy to put up and remove. It's available in high-gloss, semi-gloss or matt finish.

WE WANT IT BECAUSE...

It's repositionable, so you can surround yourself with your photography then place them elsewhere. The product is great fun and gives a new way to decorate possessions and home or work area. Load it into any inkjet printer in the tray for 4" x 6" paper – and off you go! A pack of 25 costs £3.93 from **www.3m.com**

All images courtesy of Mark Galer

THE STORY BEHIND...

Mark Galer

Mark Galer is a senior lecturer of photography and digital imaging, Photoshop guru and author of best-selling digital imaging books

Mark's top five tips for enhancing images in Photoshop

01 Start with an info-rich original if possible, preferably a RAW file.

02 Select a suitable colour space for the intended output.

03 Use layers rather than working on the image's actual pixels.

04 Never cut and paste when compositing. Mask when possible.

05 Most image sharpening should come at the end. I stamp visible layers to a new layer, in Luminosity mode, and apply an Unsharp Mask.

Mark Galer is an Australian photographer, beta tester for the Adobe Photoshop product line and author of a large number of photography and Photoshop titles. You may be familiar with his Essential Skills range. He's also created a Photoshop Essential Skills blog, helping photographers develop their knowledge of digital photography and image editing. Mark has lectured in photography and Photoshop in Australia and the UK.

Does feedback from students help you decide what to feature in your books?
I've found teaching Photoshop essential to my books' success. Working with students and personal photographic editing provides ideas for a book's content and structure, helping it grow into an indispensable text for photographers. My focus is partly guided by features Adobe introduces to new versions of Photoshop and practical problems my commercial photography students encounter.

How did you discover Photoshop?
During my first year teaching in London, a colleague showed me an image in which a painting on a wall was removed. I was instantly interested in the potential of this technology. Shortly after, I started using Photoshop in conjunction with Adobe PageMaker to prepare learning resources for students. These became the basis for my first book with Focal Press.

What method do you think is most effective when learning to use digital imaging software such as Photoshop?
Most students learn by doing and not by being told. This fact has helped shape the *Photoshop CS2: Essential Skills* title. Many Photoshop texts still don't include images to illustrate the techniques. The last thing my students want to do after reading about a new technique is search for an image to apply it to.

What creative projects/training material do you have planned for the future?
In the next version of my book you'll probably find greater emphasis on smart layers and techniques that rely on the Adobe Camera RAW dialog box rather than the main editing space. I'm excited that it'll have a supporting DVD, not a CD, so I can put full resolution images, RAW images and more movies on the disc.

Do you use any specialist photographic equipment or Photoshop plug-ins?
I use a Nikon D200 and Sony Alpha 100. The sensor in these cameras offers outstanding low-noise performance. I usually travel with my Manfrotto tripod to shoot at low ISO using extended shutter speeds. The features of successful plug-ins tend to find their way into Photoshop anyway. I'm not a filter-centric image-editor, and plug-ins that fast-track image-editing tasks deprive the photographer of valuable theoretical/technical knowledge.

Which photographic technique do you find most vital for capturing great pics?
I'd be lost without blend modes. The effort I've invested in coming to grips with them has paid huge dividends in the speed and effectiveness of image-editing tasks.

Which tool or area of Photoshop do you find most useful and why?
The Layers palette is the only one I have open constantly. If restricted to one palette, I'd miss the Histogram palette as I'm a bit obsessive about clipping or losing info.

Which photographer or digital artist's work have you found most inspirational?
I'm drawn to the styles and post-production work in high-end commercial photography – often the work of post-production houses such as Taylor James working with the photographer, agency and client. Motion pictures like *Amelie* and *Lock Stock*, and not still images, are responsible for my love of working with restricted colour palettes.

Mark's love affair with Photoshop has helped him improve on his already stunning photos

WEB | FIND OUT MORE ABOUT MARK'S WORK AT **WWW.MARKGALER.COM**

The camera never Lies

They say that seeing is believing, but people have been concocting fake photos for more than a century. Learn more about infamous fakes and then discover how to recreate them in Photoshop

Real or fake?

For centuries, people have whispered tales of ghosts, monsters and other juicy stories. But no matter how absorbing or how well the tale is told, the listener has the right to be sceptical – after all, a third-hand account is hardly a guarantee of authenticity. For the last hundred years or so, though, even the most hardened sceptics have had their cynicism shaken by a series of remarkable pieces of evidence, items that would seem to confirm that fairies exist and that there really is a Loch Ness Monster. Welcome to the world of fake photography.

Photographs, and more recently film footage, have the power to persuade us that hard-to-believe subjects are genuine – the camera never lies, does it? And we're all accustomed to the fact that seeing is believing, so you can imagine how an unsuspecting populace must have felt when evidence first emerged confirming their oddest beliefs.

The story of the Loch Ness monster, for example, existed for centuries before Robert Kenneth Wilson somehow managed to capture the elusive creature on a photograph in 1934. Known as the 'Surgeon's photo', this image became one of the most famous in history, with scientific investigators poring over it in an attempt to determine its authenticity some 50 years later. In 1994, after 60 years of heated debate, Marmaduke Wetherell announced that he had faked the photo, having been asked by the *Daily Mail* to investigate the possibility of a Loch Ness monster. Even worse, he claimed that Robert Kenneth Wilson had nothing to do with the photograph, and that he was only given authorship of the image in order to give it more credibility.

Now, after a period in which the majority of faked photos dealt with UFOs and aliens, photo trickery is very much back in vogue, and we're all being fooled just as often as before. Both Oprah Winfrey and Martha Stuart, for example, are regulars on the covers of popular American magazines. Alas, their most famous cover appearances hit the headlines not for their glamour or popularity, but because the magazine had superimposed the celebrity's head, without their permission, onto someone else's body. And, if you're feeling superior about previous generations' inability to spot fairy fakes or monster hoaxes, consider the fact that, in Winfrey's case, she never suspected a thing. Nor in fact did Ann-Margaret, the actress whose body was used – her fashion designer recognised the sequins on the dress, calling time on a 1989 hoax that shows we're just as gullible today as always.

> "In recent years, photo hoaxes have taken on a whole new life thanks to Photoshop"

In recent years, photo hoaxes have taken on a whole new life thanks to Photoshop and the viral marketing power of email. Whereas before, it could take years for ghost photos to emerge into the public domain, hoaxes can now be disseminated within hours, landing a global audience and huge recognition in the process. In recent years, we've seen a massive cat, a man on top of the World Trade Center as the plane is about to hit, a shark attacking a helicopter, and even subtle images like George Bush reading a book upside-down. All good images which got people thinking 'that can't be real, can it?' – and all fakes in every way.

And it's the power to make a person doubt their beliefs which ensures that photographic hoaxes will continue for a long time. Over the next seven pages, we detail some of the most successful hoaxes of all time, and show you how you can achieve something similar with your trusty copy of Photoshop.

Cottingley fairies

One of the most famous hoaxes and a perfect example of rudimentary methods used to fool the public, is the tale of the Cottingley fairies. The story goes that two young cousins, Frances Griffiths and Elsie Wright from Yorkshire managed to photograph fairies in 1917. Elsie borrowed her father's camera, taking it to Cottingley Beck where she and Frances claimed they regularly saw fairies.

The photos lay dormant for three years, then Elsie's mother showed them to an expert on psychic photography and began a chain reaction that saw them come to the attention of Sir Arthur Conan Doyle. Intrigued, he arranged for an article to appear in *The Strand* magazine, showing the pics. Such was his belief, he published a book, *The Coming of the Fairies*, in which he detailed the 'facts' behind the discoveries.

The debate raged on for many years as to the photos' veracity, until Elsie Wright admitted in 1983 they were fakes. She revealed she drew the fairies herself and the girls fastened them in place with hairpins.

It seems hard to believe now that the clearly hand-drawn cutouts fooled people. However, the images commonly associated with the incident are actually those that were in *The Strand* – and they had been retouched. The originals (see **www.ash-tree.bc.ca/acdsfairies.htm**) are far more convincing, mainly thanks to the lack of photographic ability of the girls.

"No hoax picture is ever shown without a reference to the Cottingley fairies"

Thanks to Photoshop, you can assemble your own fairy montages quite easily

The story demonstrates important facts about creating fakes. First, the pics caught the public's imagination because they wanted to believe in fairies. Even though Elsie admitted the hoax, some people still believe the fairies existed, and that she lied.

Also, the images show that people are far more savvy when it comes to spotting fakes. It's therefore harder to perpetrate a hoax that'll fool most people (but if the girls had Photoshop, who knows…). No hoax picture is ever shown without a reference to the Cottingley fairies – a great tribute to two young girls who genuinely believed there were fairies at the bottom of their garden and wanted to convince their parents it was true. Find out more at **www.cottingley.net** and **www.cottingleyconnect.org.uk/fairies.htm**

Faking a fairy photograph

No need for paper and scissors, the only cutting out you'll do is with the Pen tool

Famous fairy fakes have been attributed to paper cutouts and hat pins. They were pretty convincing in 1920 when photo-fakery was relatively unheard of, but as the verb 'to Photoshop' infiltrates our vocabularies, the eye of the public is becoming increasingly more discerning.

This kind of vintage, aged photo makes the perfect study for a fake. The fact it seems to predate Photoshop almost carries it for you, as long as you can make it convincing. Here we show you techniques that'll stand you in good stead – matching shadows, building interaction between objects (the way the grass arcs over the fairy's wing and behind her head), and matching grain, focus and ageing all work to pull the elements together convincingly.

01 Cardboard cutout Open up the GirlPortrait from the CD and, using the Pen tool, trace around the outline. Convert this path to a selection and copy and paste the figure onto the Toadstool photograph (also on the CD). Flip the little girl's layer so that the lighting better matches that of the background image.

02 Smudge and blur Using the Smudge tool, set to a 1-pixel Brush and Strength of around 90%, mess up the cut edge of the hair by teasing out strands, working with long stokes that follow the flow of the hair. Select the girl and soften the edge using the technique outlined on page 24.

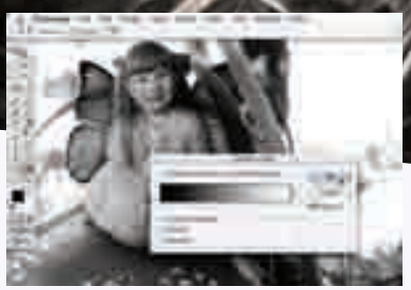
CLASSIFIED

03 In the shadows Create a new layer and Ctrl/Cmd-click the girl layer to load her as a selection. Follow the Shadow tutorial on page 24 to build up convincing shadows and shading. You may need to hand paint some areas using a soft black brush set to a low opacity.

04 You give me wings Go to **www.sxc.hu** and download image number 609383_86819426. Select the wings by drawing a path and converting it to a selection. Drag onto your document and put the layer between the girl and the background. Scale and position the wings, then set the layer to Multiply. Duplicate the layer and set to Hard Light, with 40% Opacity.

05 More shadows. Create a layer above the wings and Ctrl/Cmd-click it to load as a selection. Set the mode to Multiply and, using a soft brush with Opacity at 10-20%, hand paint shadows where the wings go behind the girl. Make them dark and fine-tune the opacity. Use Hue/Sat to make the shadow dark blue.

06 Getting blurry Select the Lasso tool and set the Feather to a high amount (around 50 pixels). Select the back half of each wing. Apply a light Gaussian Blur of 1.5 pixels to the selected parts of the wing to blend them in with the focal depth. Cut out the two front blades of grass and copy them to a new layer above the wings. Now soften the edges using the Blur tool.



07 Tone deaf To match the tone of the background to the fairy, duplicate the background layer and set the upper version to Hard Light. Flatten the image and pick Gradient Map in Image>Adjustments. Use the default black-to-white gradient to get a more convincing effect than just converting the photo to Greyscale.

08 Whole grain Open up the Film Grain filter from Filter>Artistic. To get an over-exposed vintage feel, boost the Highlight area up to around 11 and experiment with the Grain and Intensity to get a slightly exaggerated effect.

09 Back to Blur As it is, the grain looks too sharp and obviously digital. Soften it, and the image, slightly by running a low Gaussian Blur over the whole thing – around one pixel should do it. This uniform grain and blur does a marvellous job of tying all the element together.

10 The good old tricks Finally, it's back to the old staple of faking. Run a sepia photo filter (from Image>Adjustments) and then add some dirt, dust scratches and damage (see tip opposite)! This is especially important for reproducing vintage-style photographs. Experiment with layer modes when adding the vintage elements.

Tip

To make your photos looks as though they were created years ago, you need to add texture and stop them looking so crisp. Start by going to **www.sxc.hu** and downloading image number 574658_45289761. Place this over your document and set blending mode to Overlay. You can erase any marks that obscure important detail, so your image won't be lost to a crinkly grave.

Fakes purporting to show aliens or UFOs are the most common. They rely on our interest in other worlds, and work off the success of science fiction films, books and TV programmes. The first UFO images appeared in the Forties, but it was in the Fifties and Sixties, when astronauts took the first forays into space, that the practice gained momentum.

One of the first UFO photographers was George Adamski. His efforts were later debunked as fakes (see **webspace.utexas.edu/cokerwr/www/index.html/adamski.htm**), although he developed a loyal band of followers.

Billy Meier is perhaps the most controversial of all UFO snappers. Continually under attack from sceptics, Meier's supporters point out that no one has been able to re-create his photos, despite claims that his spaceships are poorly constructed. Check out **members.tripod.com/~A_U_R_A/Meierhoax.html** for an explanation of how Meier's picture of 'aliens' turned out to be a photo he took of the *Dean Martin Show* on TV. There's also an interesting discussion of whether Meier's infamous 'wedding cake' UFO was faked or not on **www.alienvideo.net/billy-meier-ufo.php**. And take a look at **www.rense.com/general53/tm_jun.htm**, to see how AP Villa resorted to desperate methods to create his clearly fake UFOs.

In most instances, fake UFOs are created by hand, photographed in a studio and then placed on a background. This is true fake photography, as the perpetrator generates a false image through cutting/pasting. Nowadays, thanks to Photoshop, it's pretty much the only way to create a UFO hoax – just like crop circles, why build a flying machine fake if you can mock something up in ten minutes at home?

Some UFO fakes rely on less controllable circumstances. The Hudson Valley Sightings (**www.unmuseum.org/ufohoax.htm**) involved thousands of people seeing a huge boomerang-shaped UFO in New York. After much investigation, it turned out the UFO effect was created by a number of pilots attaching flashing lights to their planes and flying in unison.

Faking UFOs is now almost as common as removing red eye. There are dozens of sites showing the best ways to create a UFO hoax, including a very good explanation of techniques to snap a spacecraft (**www.ufo.se/english/articles/callen2.html**). In most cases now, though, you won't even need to take a photo – simply download an image from the net, and you can superimpose it onto a background.

"Why build a flying machine fake if you can mock something up in ten minutes at home?"

The competitive element of UFO-spotting is evident in the number of faking competitions run on the net. Last year, MSN ran a Space Race competition (**www.msnspacerace.co.uk**), where entrants could win a holiday to Cape Canaveral. But for a truly awesome journey, head for **www.photoshoptalent.com/cnt_viewcontest.php?id=124** to view some stunning creations.

Creating a fake UFO photograph

It might not stand up to Scully's scrutiny, but creating a fake flying saucer is a breeze

A quick internet image search will show you that, well before the days of Photoshop, UFO pictures were a popular subject for photo-fakery. With a little imagination, some fishing-line and a clever camera angle, everyday objects appear to have come from Mars. Enter the Photoshop age and nothing has changed. Grab a source photo of anything shiny and even vaguely disc-like, a scenic background and a couple of old standards from the faker's toolkit, and you can easily create your own evidence to back up claims of interplanetary visitation. As with most Photoshop fakery, the techniques are the same – keep the edges soft, the lighting and focus consistent, and use textures to pull the whole image together.

01 Identify an object Your flying saucer can start life as any object that gives you interesting contrast, with a lighter top half and darker below. Open the spaceneedle.jpg file from the disc. Use the Paths tool to define a UFO shape and then convert the path to a selection. Open up the background photo from the disc and copy and paste the selection onto it.

02 It's all a blur Roughly scale and position your flying sauce and then, in the Layers palette, click the Lock Transparency button for the new UFO layer. Choose Motion Blur from Filters>Blur, set the angle to 0° and experiment with the distance to create a good banded texture.

CONFIDENTIAL

03 **Paint it black** With the UFO layer still active, create a new layer using the Layers palette's fly-out menu and check the Use Previous Layer to Create Clipping Mask option. Paint on this layer with black using a soft brush at a low opacity to build up the shading. The brush strokes will only show up within the UFO's shape.

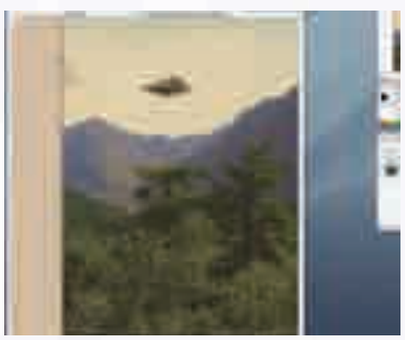
04 **Smudge it** To further refine the reflections and shape of the UFO, select the Smudge tool, and using a small, soft brush set to around 40%, nudge some of the shadows horizontally to build up detail. You can also use the same technique, with a larger brush and lower opacity, to add a subtle curve to the horizontal lines.

05 **Looks alien** It still looks too fake. Merge the UFO layers and check the scale, rotating the ship slightly as you do so. Use the edge-softening technique outlined on page 24, then create a new layer, sample the sky colour and switch to a large soft brush set to 20% Opacity, and slightly paint out the trailing edge of the saucer.

06 **On our way** It's getting better. Add a layer mask to the UFO layer and gently paint out a little of the spaceship, again mostly on the trailing edge. From Layers>Blur add a short Motion Blur, followed by a slight Gaussian Blur to soften things up a little.

07 **Convincing colour** Bad fake photos always look too new. To make it less 'digital' a little ageing works wonders. Start with colour correction: use Hue/Saturation to remove a little colour, then run the Photo Filter (Image> Adjustments) set to Sepia and 60% Density. Lastly, back to Hue/Saturation to boost the green.

08 **Grain is good** A unifying texture across the whole image ties the elements together. Flatten the layers and then select Film Grain from Filter>Artistic. Set the Grain, Highlight area and Intensity to low settings, enough to add small grain to the fake. Now use a very low Gaussian Blur to soften the grain and make it less noisy but still visible.



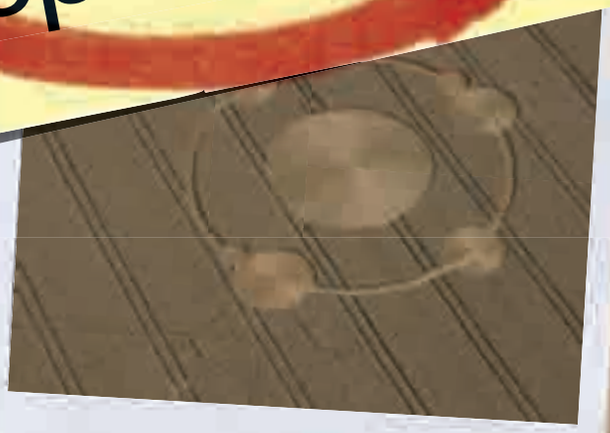
09 **Real photo** To further convey the photo illusion, drag the Saucer image onto the photo back image used in the fairy tutorial. You can use the Eraser or mask tools to take away the edges so they hug the edges of the photo back,

10 **Get dirty** The final technique to unify the image and complete the illusion is to add dirt, scratches of folds, some of which obscure the flying saucer and the background, tying them together. There are plenty of free resources on the net to build a library to choose from. A great place to start is **http://veredgf.fredfarm.com/vbrush/main.html**.

Tip

When you are applying textures, spend some time playing with the blending modes and Opacity slider. By setting to Overlay, Soft Light, Hard Light and others, you can bring certain bits to the fore. The Opacity slider will ensure you don't ruin your image by having the texture take over.

Crop circles



Crop circles as we know them first appeared in a Wiltshire field in 1978, but a woodcut exists from 1647 (**www.crystalinks.com/croptheories.html** has an example) purporting to show a crop circle called the Mowing-Devil – and in fact crop deviances have been noted since the Second World War.

But 1978 was when Doug Bower and Dave Chorley staggered out of a pub in Wiltshire and decided to see what would happen if they created a shape out of the crops in a nearby field. The world was transfixed, though nobody could fathom why an English county was host to more crop circles than anywhere in the world.

Believers see crop circles as evidence of alien visitation. John Lundberg (**www.circlemakers.org**), who admitted in 1996 to concocting many of Wiltshire's crop circles, disagrees. His site also has a guide to creating your own. So, far from giving proof of advanced aliens, circles are created by our own technology.

Famous crop circles include a vast shape in fields near Stonehenge in 1999 (**www.dudeman.net/siriusly/cc/**) and a series of unusual creations at Chilbolton in Hampshire (**www.swirlednews.com/article.asp?artID=214**).

Although crop circles are the only phenomenon we discuss here that doesn't involve photographic fakery, it's the hoax most people would use Photoshop to achieve. If you wanted to create a crop circle, would you rather spend the night in a chilly field, or boot up Photoshop and fashion a circle while drinking tea and listening to *The Archers*?

"Would you rather spend the night in a chilly field, or boot up Photoshop and drink tea?"

Aerial shots make for great crop circle fakes, but anything with perspective works

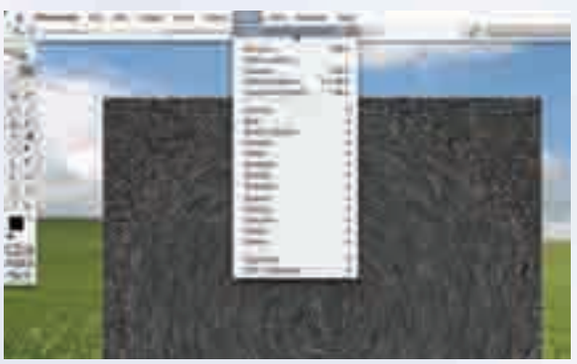
Creating crop circles is fairly easy in Photoshop. Shapes appear through differences in height between untouched and flattened stalks, so that's what you must achieve in your fake. You could use a Bevel and Emboss layer style, but that won't give a realistic feel. Displacement maps will let you generate the depth, giving the rough edges nature provides. Layer blend modes are vital here too, as they allow you to subtly fade the shape into the background.

Create your own crop circle

No boards or planks needed for the Photoshop way of faking it…

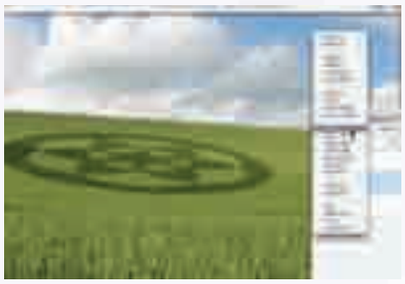
If you think creating a convincing crop circle in Photoshop just takes an embossed layer style, then you might have a surprise coming, but on the other hand it takes a lot less effort than strapping a plank to your feet and walking around in carefully plotted circles for a couple of hours in the middle of the night. There's also markedly fewer angry farmers to contend with… The following tutorial is a good example of how different masking techniques are invaluable to the Photoshop faker, giving you the confidence to delete elements without having to commit to their permanent destruction. You may also discover just how useful the Add Noise filter is when it comes to creating textures.

01 **Crop up** Go to **www.sxc.hu** and download image number 563605_50668049. Copy the crop circle design from the CD and paste onto the background. Use Free Transform to match the perspective of the background. Create a new layer and draw a large black square almost the width of the image. Open the Add Noise filter and run it at 120% with the Monochromatic option checked.

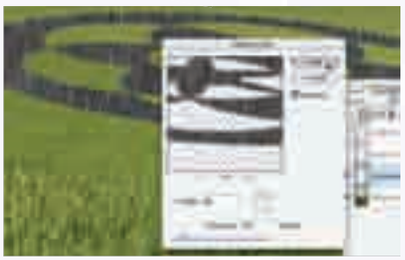


02 **Spin it** With the square still selected, choose Twirl from the Distort set of filters and run it at maximum strength. Run it twice more at the same settings (Ctrl/Cmd+F). Soften the spiral by running a Radial Blur set to 5 and Spin. Using the Free Transform tool, match this texture to your crop circle.

TOP SECRET



03 Delete excess Ctrl/Cmd-click your crop circle layer to load the shape as a selection. With the texture layer active, choose Select Inverse and then Clear. Delete the original crop circle layer and then set the new one to Overlay. Create another noisy black box, but skip the twirl stages.



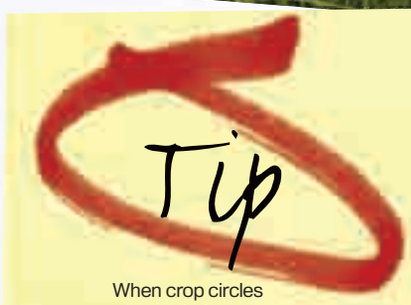
04 Distort Transform this new texture to fit and delete the excess as you did before. In the Layers palette, lock the layer's transparency and then Choose Filter>Blur>Motion Blur. Set the Angle to 85 and the Distance to 20. Ctrl/Cmd-click the layer to load it as a selection and choose Layer>Layer Mask>Hide Selection.

05 Create depth Click the chain icon between the layer and layer mask to unlock them. You can now move the layer mask down and to the left a little, giving the appearance of depth. Set this layer to Overlay as well.

06 Shadows With the base of the crop circle selected, choose New Layer from the Layers palette menu, and tick the Use Previous Layer to Create Clipping Mask option. Command-click the crop circle's base layer to select the shape and choose Select>Inverse. Fill this with black. Ctrl/Cmd-click the layer mask created in step four.

07 More masking Choose Layer>Layer Mask>Hide Selection, and unlink the layer mask by clicking the chain. Switch back to the layer and move it down and to the right to create a shadow. Go to Layer>Layer Mask>Apply. Run a 1-pixel Gaussian Blur on this layer before duplicating and applying a 3-pixel Gaussian Blur to the copy.

08 Finishing touches Duplicate the background layer. Now select all the layers apart from the Background layer and choose Merge Layers from the palette's menu. You will now have the background field image layer and a crop circle layer. Experiment with the crops circle layer's opacity until you're satisfied and apply a little noise to the whole image.



When crop circles were at their most popular, people were reporting all sorts of weird and wonderful designs. To make your own circles, get used to the custom shapes tools. By joining some of these together, you can create your own special designs. Alternatively, use the lasso tools to draw shapes and then fill with black.

Tools of the trade

Create realistic shadows

Getting realistic lighting and shadows is vital, and this will often do the trick:

Cut the object out and copy it to a new layer. Create a new one below and Ctrl/Cmd-click your object's layer to load its shape as a selection. Fill with black.

In the Filter menu go to Blur > Gaussian Blur. Set Radius to 2 or 3. Hit OK. Set the shadow's layer mode to Multiply to create a dark, hard shadow around the object. It's currently around the whole edge, but you can easily fix that. Start by selecting the Lasso tool, then head up to the Options bar and set the Feather to 20px.

Lasso

Drag a selection to where you'd roughly like the shadow to end – don't try to do the whole thing at once but instead try to spot the end of the shadow on one side then delete the shadow area above it. Repeat this on the other side and then delete any superfluous areas.

And repeat

With basic shading in place, copy the shadow layer and run a second Gaussian Blur on this version, dragging the slider up to between 20 and 30 pixels to create a large shadow. If you have to delete areas again, use a larger Feather on your lasso.

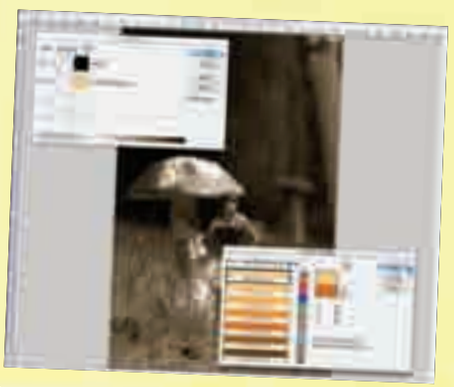
Repeat again if needed, using an even larger Gaussian Blur. With multiple shadows you may have to tweak each layer's opacity. If any shadows look too grey, use Hue/Saturation: check Colorize, pull Saturation up to 80, Lightness to 10 and set Hue to match the underlying colour.

Adding texture

When you attempt fake photos, especially paranormal ones, an essential technique is applying textures. The best are crumpled paper, and if you can apply a sepia tone so much the better. You can also stain paper with teabags or lemon juice and place it in an oven to give an ancient feel. By adding an aged texture to your digital creation, you get a feeling of authenticity. Without any texture, you run the risk of having a lifeless fake that won't fool anyone. Plus, it helps hide dodgy areas. If your creation is too bright and shiny, a quick blast of texture will give a real-world feel. Finally, experiment with blending modes to make the texture sink in.

Colour tweaks

It's also vital to master colour control. Subtlety is often the key with fake images. For vintage looks, eg our fairy, Duotone is a good option: convert a photo to greyscale and go to Image > Mode > Duotone. Hit Duotone in the drop-down and click the squares to pick a colour – black and yellow gives a sepia look. Duotone isn't in Elements but you can get the same effect via Color Variations. Desaturate the image and go to Enhance > Adjust Color > Color Variations. You can see what adding or decreasing a colour will do – reducing blue tends to give a sepia effect.



Soften object edges

Nothing screams Photoshop fake like a hard, pixelated edge. You can avoid this by using a sight feather, but often it's too late, and it's not very controllable. Luckily there's a surefire way used by the pros that'll soften the jaggiest of cutouts.

01 **Select** Make sure that the object is on its own individual layer. Ctrl/Cmd-click the layer in order to load the object's shape as a selection, and then choose Inverse from the Select menu. You now have everything but the object selected.

02 **Expand** In the Select menu, go to Modify>Expand. Enlarge the selection by 2 pixels to select a 2-pixel border of the object. Back in Select, pick Feather. Apply a Feather of 2 pixels. You now have a soft-edge selection of just the outer pixel or two around the edge.

03 **Blur** Finally, call up the Gaussian Blur filter and apply a very low blur to your selection. You'll hardly ever need to go above a setting of one pixel. You've now blurred the object's edge, blending it with the background while leaving all the important detail intact.

tutorials

More fabulous tutorials to make you glad to be a Photoshop user! Whether it's image editing or digital art creation, there's something to tickle your fancy

Photoshop Creative_Issue 18

Big technique

Photoshop Elements 5 42

By far the most common problem with photos is blur. Learn how to fix this dreaded blight and enjoy sharp images

Focus on...

We continue to work our way through the inbuilt tools of the Photoshop software and reveal how they can be used to create better artwork

Texturizer filter 34
Color Burn mode 54
Automate options 64

Cool plug-ins

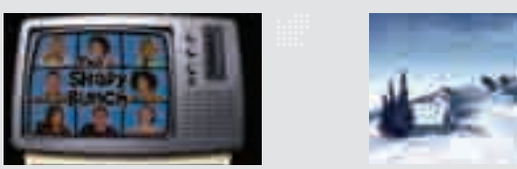
Snap Art plug-in 72

If you like the Artistic filters in Photoshop, you're going to love the Snap Art plug-in. It allows you to generate incredibly realistic artistic effects using an intuitive interface. See how it works on page 72

Tutorial starts on page 28

Photo mosaic

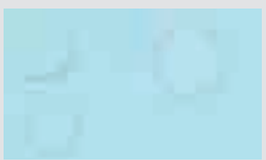
Create a mosaic effect with a collection of photos and present images in a new way!



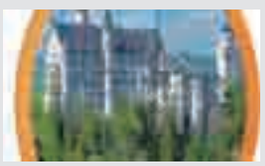
36 Be on TV!

46 Paint a winter wonderland pt 2

50 Create perfect black-and-white photos



56 Make your own bubbles



58 Vintage sign effect

66 Emulate a batik effect

CHECK IT OUT! | TUTORIAL RESOURCE FILES CAN BE FOUND ON THE CD – SEE THE INSIDE BACK COVER

Dramatic mosaics

Gather together groups of photos and present them in one fell swoop using this mosaic technique

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
20 minutes

YOUR EXPERT
Lora Sykes

ON THE CD
Source photos

Cast your mind back a few years. Do you remember those *Star Wars* posters made up of thousands of tiny images? From afar it might have looked as though you just had a poster of Yoda on your wall, but a closer examination would reveal the thousands of other images that created an apparently seamless whole.

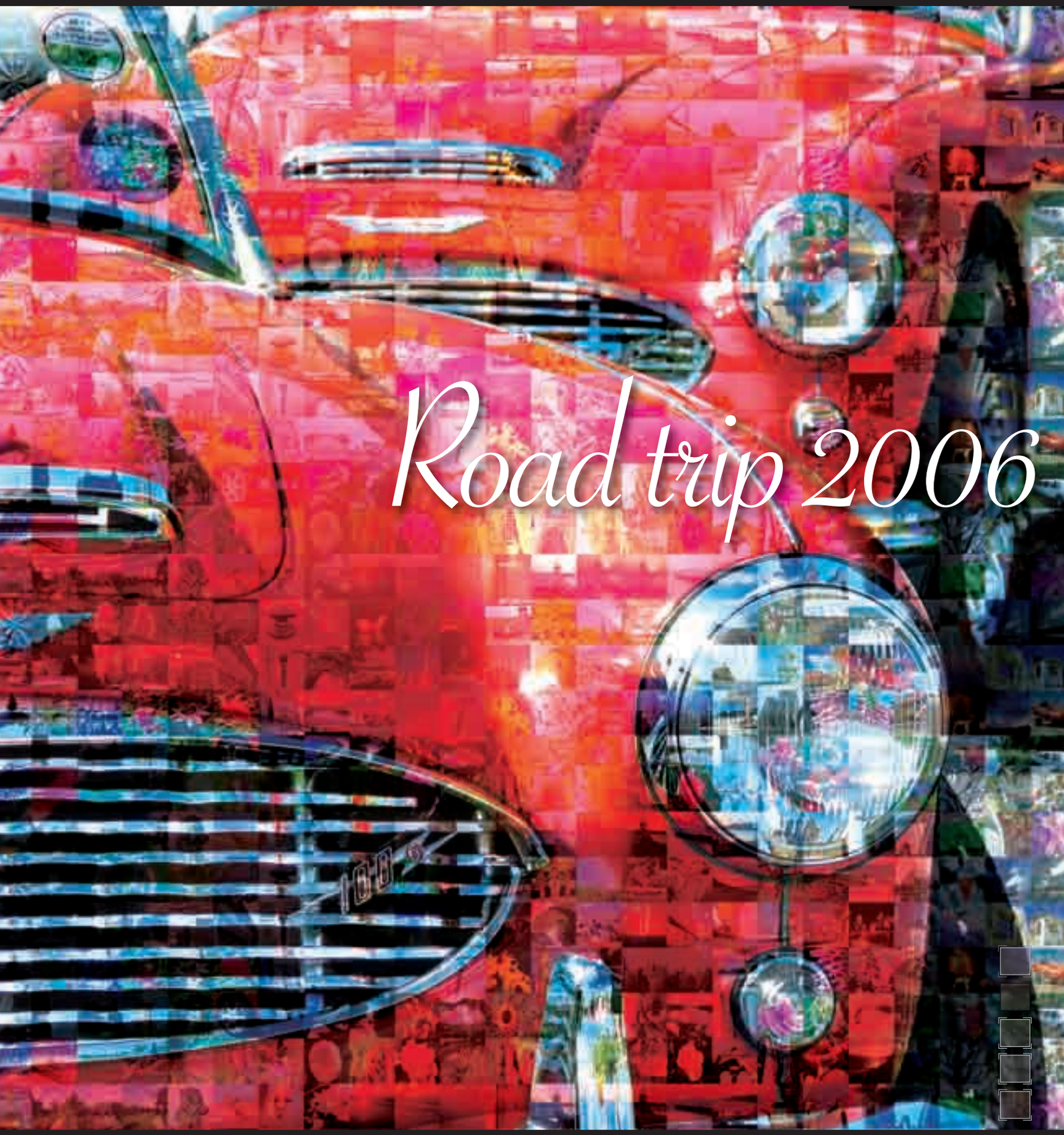
If you think about it, the concept kind of makes sense. After all, images are composed of tiny elements – small coloured specks which provide all the tones and shading that define the shapes and colours. Traditional collages work on the same principle. Artists will gather source materials of a certain hue and then use them to create a final image. Using materials with darker hues will supply the shadows, and lighter hues take care of the highlights.

If you're feeling very adventurous, you can gather together a collection of images, alter their colour and use similar colours to create a new image. But this can take a fair chunk of time and drive you up the wall!

A quicker and easier way is to gather together a collection of images, place them all on one document and then blend them into a main image so they show through. You get the same effect without the hours of tedium. Besides being quicker, this technique can be used for presenting a group of images in one sitting. Let's say you've been on holiday. Choose your favourite image, use the others as the mosaic base and then add a title. You've now got a great presentation!

KEY SKILLS COVERED
What you'll learn

- CREATE A CONTACT SHEET
- USE BLENDING MODES
- CREATE AN ACTION AND DROPLET



Road trip 2006

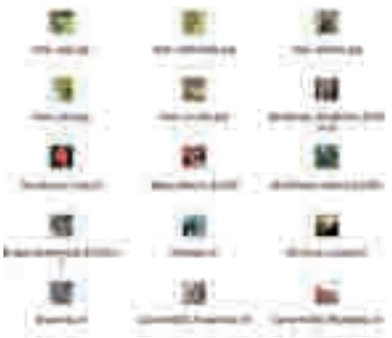
Alert!

Watch out!

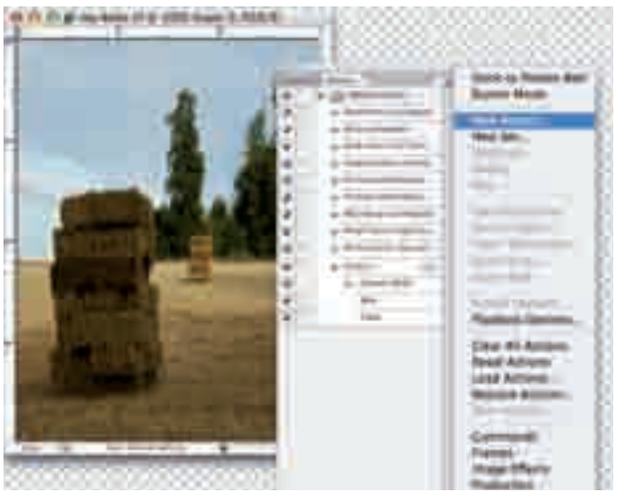
Actions are perfect for quickly applying a certain effect or command to a big batch of images, but whatever you do, make sure you run them on copies of the originals. If you don't, all your lovely snaps will be turned into titchy squares, so BEWARE!

A PIECE OF THE ACTION

Set up your images for the mosaic



01 Gather the images The first step is to create a folder in which to place all the images you want to use as the background mosaic. Make sure you put duplicates of the originals in here. If you just want to try the effect, load up the folder of snaps on the CD.

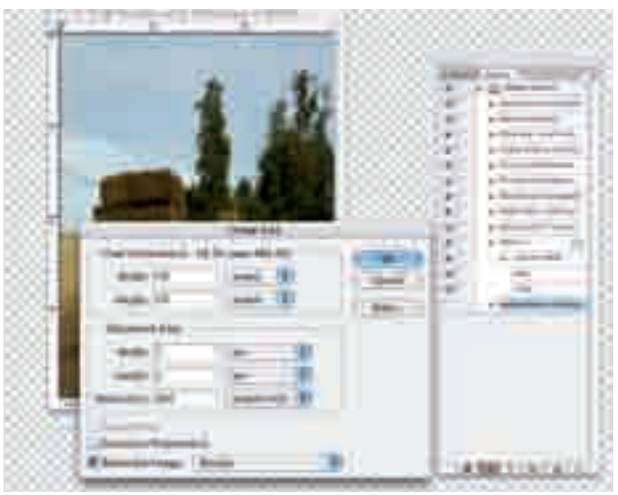


02 Start the action We'll now create an action, but you can load the one on the CD. Open up one of the images and then open the Actions palette (Window>Actions). Click the arrow at the top right of the palette and select New Action. Give it a name (we called ours 'Resize photo 1cmx1cm'). All your movements will now be recorded.

Expert Tip

Doing the maths

It's worth spending a bit of time working out what size you want your mosaic pieces to be, then you can make sure your action and contact sheet are set up accordingly. The easiest way is to make the images a square, and then use that to create an even contact sheet. For example, if your contact images were 1cm x 1cm, a document that was 20cm wide would have 20 columns. If it was 10cm high, it would have ten rows. An image that was 2cm square would have a contact sheet of ten columns and five rows.



03 Resize images Go to Image>Image Size and uncheck Constrain Proportions, but check Resample Image. Type 1cm in the Width and Height fields and make the Resolution 200ppi. Click OK and then save the image. Close the window. Now click the grey square at the bottom of the Actions palette to stop recording.

04 Turn an action into a droplet Go to File>Automate and select Create Droplet. Hit the Choose button to set a save destination for the droplet, pick the resizing action you've just created from the Action pull-down menu and click OK.

05 Unleash the droplet Go back to the file of photos you selected earlier (making sure they are all duplicates) and then highlight them all. Now drag them over to the droplet icon to be converted into 1cm x 1cm squares. It will take a while. Unfortunately Elements users can't access actions, so the resizing will have to be done manually.

06 Making contact Once the images are all converted, it will be time to put together the background mosaic. This is done using the Contact Sheet II software. To get it going, pop over to File>Automate>Contact Sheet II. Elements users just have to go to File>Contact Sheet II.

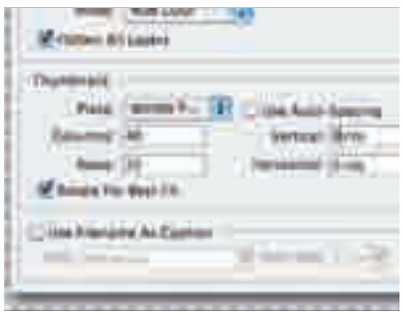
WORKS WITH | PHOTOSHOP 7 AND ELEMENTS 3 AND ABOVE (APART FROM THE ACTIONS STEPS)

CREATING PHOTO MOSAICS

Make the mosaic magic

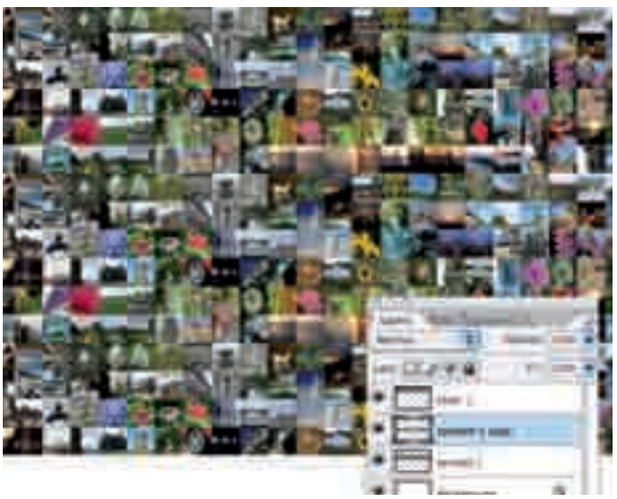
07 Select your images Contact Sheet II needs to know which photographs to turn into a, um, contact sheet – so hit Choose and navigate to where they are.

08 Work it out Once you have selected the photos to be converted, move down to the Document area and type in your measurements. We used 48cm x 30cm at 200 pixels, but you can set your own. Make sure Flatten All Layers is ticked.

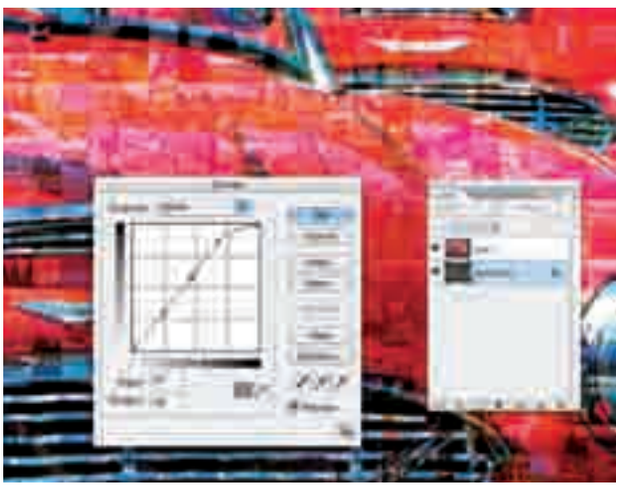


09 More options Now enter how many columns (across) and rows (down) you need. Because our photos are 1cm squared, this is a straight one-to-one ratio. Tick the Rotate For Best Fit box and then put 0 in the Vertical and Horizontal areas. This will ensure there are no gaps in the sheet.

10 Review the data Contact Sheet will present a small thumbnail giving you an idea of how it looks. It will also tell you how many photographs you have in your chosen source images folder. Hit OK to create the sheet. If you haven't enough photos to fill the space, copy and paste a section to fill the document.



11 The main event Open your main image (or use the car on our disc), select all and then copy and paste into your contact sheet. Change the layer mode to Hard Light to allow the thumbnails to show through.



12 A touch lighter? This may be all you need to do to make your image work, but if you want to change the image colour mode to CMYK, beware! You may need to bring back a bit of the contrast, so click on the contact sheet layer, open the Curves palette and lighten the highlights.

Tip

Experiment a little

We used Hard Light as the blending mode, but there are plenty more options, each giving slightly different effects. Here are our favourites…

Darken

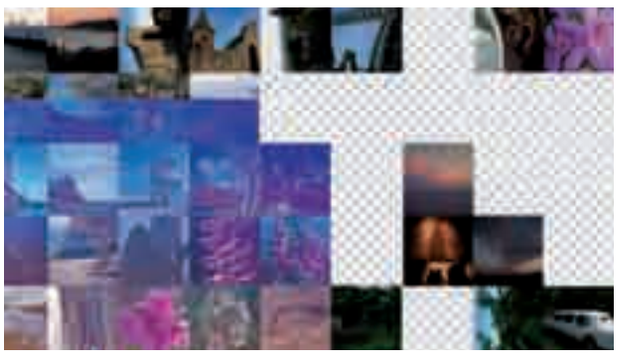
Lighten

Vivid

Linear Light

PLAYING ABOUT
Change and experiment

13 Colour options If you're feeling fancy, you can spend some time experimenting with the Hue/Saturation palette on both the background thumbnail layer and the main image layer. You could even make the thumbnails black and white, or maybe merge the two.



14 Take it away A nice effect is to take the Rectangular Marquee tool, draw around a few thumbnails and delete them. This gives an interesting frame. Another idea is to switch to the main photo layer, and still with a selection the size of one thumbnail, delete a couple of squares here and there to allow a few of the small images to show through.

Get creative with the technique
Apply the look to practical projects

Ordinary contact sheet

Professional photographers use contact sheets all the time, because they are a perfect way of showing a whole collection of photos (or most likely, a photoshoot) in one go. You could take a leaf out of their books and print out a contact sheet to see your own collection of photos. Alternatively, you can print out a contact sheet to the size of a CD jewel case. Then you'll be able to use the sheet to see what photos or images are on the disc!

Family album cover

There is now a huge range of options when it comes to presenting your images, and so it seems only right that you make a bit more effort when it comes to showing your photographs off! People often create digital or 'real' albums of their photographs, so it's nice to make a cover image. This mosaic technique is perfect for such a task, because you can use all the images in an album to make up the background.

DVD menu

If you have a digital camcorder, chances are you've ventured into creating bespoke intro screens for your films. This technique can be applied to such a task beautifully. If you've been on holiday, create a mosaic of all the best images or stills from the actual films, and then use it as the main image on the intro screen. Now just add a few text buttons or titles and you're ready to show your latest film off to your friends.

eMag

Texturizer filter

Turn photographs into works of art thanks to Photoshop's easy-to-use texture function

Few effects in the Photoshop arsenal can be said to completely alter the look of an image in one fell swoop. Sure, a host of filters applied together will transform pictures for the better, but not many can stand on their own. The Texturizer filter is different – and although it can be used with satisfying results in conjunction with other filters, it can considerably alter the feel of an image in an instant, without any help at all.

As the name suggests, this particular filter deals with applying textures to your images. Rather like using displacement maps, the Texturizer works with a greyscale version of a PSD to define a series of humps, bumps and bobbles in a target image. For example, if you apply a stone texture to a picture, it will look as if it has been painted or stuck onto this surface. One of the most effective uses of textures is to give the impression that an image has been scanned in on an artist's canvas – and if you're applying all sorts of painterly effects, this is the perfect culmination of your efforts.

Although there are only four presets in the Texturizer, you can easily import more from the Photoshop folder or even create your own, so there really is no end to the results you can achieve by giving your images a new texture.

Texture browser The key to using the Texturizer effectively is getting to know the drop-down menu. In here, you can find all four of the preset textures as well as the last texture you uploaded manually. Selecting a texture applies it to the preview instantly, allowing you to choose far more quickly.

Image effect The Texturizer filter gives you a full-size preview of your settings in action, allowing you to tinker with the many sliders and options without having to jump in and out of the dialog window. The image here has been through a series of artistic filters before being given a canvas texture.

Get artistic

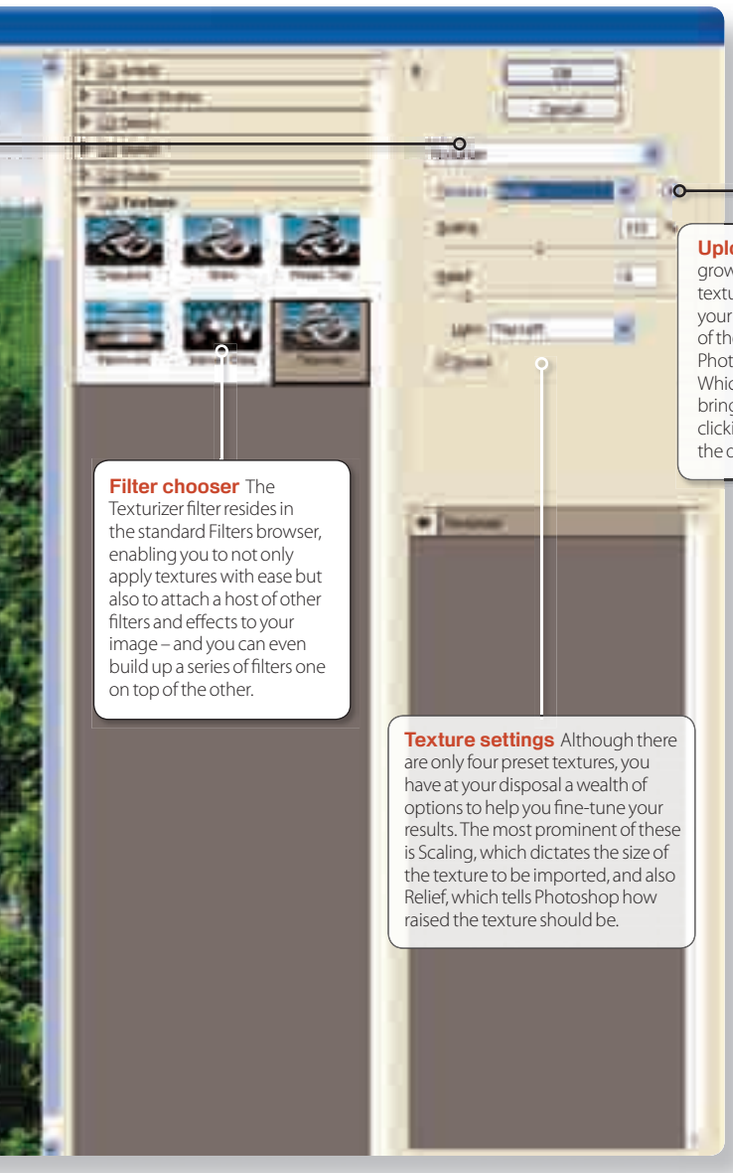
Combine textures with filters

Applying textures to images can quickly produce very impressive effects, but if you're using either the Canvas or Burlap setting to achieve an artistic feel, then it's worth applying a couple of effects beforehand to complete the look. In the example on the right, we applied a Watercolor filter to the image, allowing us to give it a painted appearance. With the canvas texture applied afterwards, we now have an image that genuinely looks as if it could be hung on your wall.

Access more textures

Get your hands on more free resources

When you head into the Texturizer filter, you're presented with the standard four filter settings but did you know that many more textures are copied onto your machine when you install Photoshop? To access these on a PC, simply head into your Photoshop folder within the Program Files section, then navigate to the Presets folder; in here, you'll find a collection of PSD files for you to use as textures. To access these in Photoshop, click on the arrow next to the Texture drop-down menu, then navigate to find the texture to apply.



Filter chooser The Texturizer filter resides in the standard Filters browser, enabling you to not only apply textures with ease but also to attach a host of other filters and effects to your image – and you can even build up a series of filters one on top of the other.

Upload your own If you grow tired of the same four textures, you can create your own or even make use of the others supplied in the Photoshop Programs folder. Whichever you use, you can bring in new textures by clicking on the arrow next to the drop-down menu.

Texture settings Although there are only four preset textures, you have at your disposal a wealth of options to help you fine-tune your results. The most prominent of these is Scaling, which dictates the size of the texture to be imported, and also Relief, which tells Photoshop how raised the texture should be.

Tip

Lighter shade of pale

Although we haven't spoken of it much, the Light setting can make a world of difference to your effects. This lets you decide which angle the light should come in from; because the texture you're applying is raised slightly, all the bumps and shadows are strongly affected by any light settings that you choose.

Make your own

Turn your images into textures

It's fairly easy to transform images into textures that can be applied with the Texturizer filter. Actually, the process is exactly the same as creating a displacement map – desaturate the image (Image>Adjustments> Desaturate), then increase the contrast to between 60% and 80%. Once you've done this, apply a Gaussian Blur of between 3.0 and 5.0, then save the file as a PSD. Now you can click on the arrow in the Texturizer window and navigate your hard drive to apply this filter whenever you want to.

Preset filters

The fab four

The four presets in the Texturizer filter give you ample room to completely alter the texture of your images. We take a look at them here…

01 Brick As the name suggests, this is a filter designed to apply a wall-type texture to your images. This can be useful for editing images, but by filling the canvas with a mid-brown you can very easily create a convincing wall effect.

02 Burlap Burlap material is strong and thick and often used as sacking. Consequently, the Burlap filter creates pronounced ridges on the image. We've gone for 100% Scaling here, but it's worth moving the slider to try different effects.

03 Canvas Probably the most commonly used of the Texturizer filters, the Canvas option enables you to give your image the grainy feel of an artist's canvas. Used in conjunction with artistic filters, this can transform dull photos into works of art.

04 Sandstone This filter produces the effect of the image being printed on stone, resulting in a fine but very noticeable texture. Just like the other effects, results can vary drastically here depending on the Relief settings that you choose.

KEY SKILLS COVERED
What you'll learn

- WORKING WITH PATTERNS
- BLENDING MODES AND OPACITY
- COMBINING PHOTOGRAPHS
- MANIPULATING TEXT

Be on the television!

Become an instant TV star by realistically placing a series of your own images on a television screen…

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
10 minutes

YOUR EXPERT
Zoe Mutter

ON THE CD
TV photo and people cutouts

If you want to place an image on a television screen using Photoshop, there are a few things to consider in order to make it look as realistic as possible.

To make it appear that the television screen has been photographed, you would need to produce some horizontal lines that go across the image appearing on the TV. There are far easier ways than tediously drawing every single line. The effect is made simple by first defining a basic pattern in Photoshop, consisting of an area of black and a transparent area. When this pattern is applied as a fill across your screen, it miraculously creates a series of lines running across it.

In this tutorial we'll not only show you how to apply this scan line effect to your image, but also how to produce a *Brady Bunch*-esque title image. This is helped by making use of some free fonts from the internet, which add a finishing touch.

We've supplied images of all the people on the magazine disc, but you can obviously use your own to make it personal. Just make sure you cut them out, ready to be placed on a background. We've also supplied the image of the retro television. This was kindly supplied by Herbert Berends and it appears on the Stock.xchng site. Herbert's profile can be viewed at **http://www.sxc.hu/profile/hberends**, or you can see some of his excellent images at **www.stockxpert.com/browse.phtml?f=profile&l=hberends**

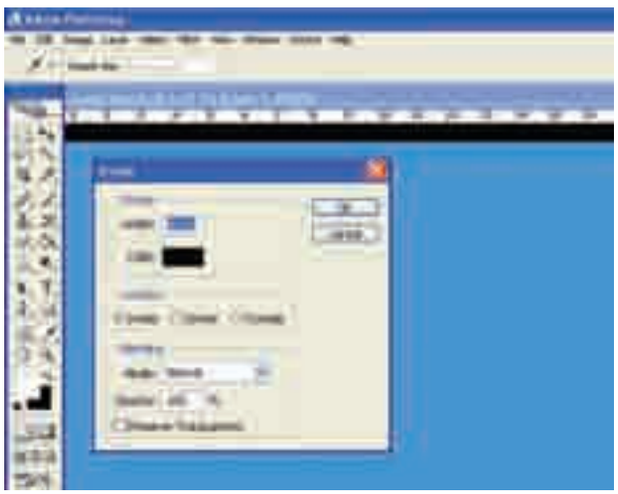
This technique is perfect to spice up your images, and can also look effective applied to more graphical images or perhaps on the header of a website design.

For anybody who has ever wanted to be on TV, now is your chance to be famous using a little bit of Photoshop magic!

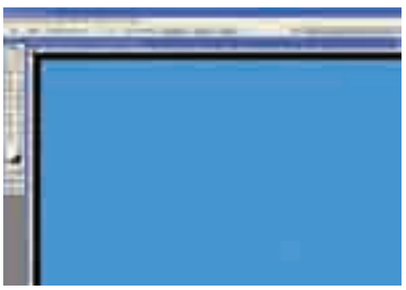
WORKS WITH | PHOTOSHOP CS AND ABOVE

BECOME A TV STAR

Set the scene for your moment of fame



01 Fill and stroke the background Create a new document measuring 23cm wide by 29cm high at 300ppi. Click the Foreground colour swatch. Enter R 51, G 155 and B 240. Now use the Paint Bucket tool to fill the background with the blue colour. Choose Edit>Stroke, then enter a Width of 60px, Inside as the Location and black as the colour.



02 Guide your way Next, choose View>Rulers. Click the ruler on the left of the image and drag out a guide. Position it at 9.6cm. Repeat this but drag it out to 19.2cm. Click in the ruler area at the top of the document and then drag a guide out downwards. Position it at 7.6cm. Repeat this to create another guide and place it at 15.2cm.

03 Go over the guides Choose the Paint Brush tool and enter a brush diameter of 60px. With black as your foreground colour, click at the top of one of the guides and, holding the Shift button, click at the very bottom. This creates a straight black line. Repeat this for all of the guides, creating a grid. To hide the guides choose View>Show>Guides.

04 Open up the Shady Bunch Open 'shady1.psd' to 'shady8.psd'. Go through each of your images of people and choose Edit>Select All. Now go to Edit>Copy, move across to your other document and select Edit>Paste. Use the Move tool to drag and position the image of a person in one of the squares. Repeat this for the other seven images.

05 Use an authentic typeface We downloaded the Brady Bunch font for free from TypeNow (**www.typenow.net**). We also looked at an image from the *Brady Bunch* programme to see the sizing of each of the letters. You can either download this or a similar font or use those already in Photoshop.

06 Adjust the layout of the text Choose the Text tool and select black as your foreground colour. We set the type size to 125pt. Type your text and select it with the Type tool. Click the Centre text tab in the Options bar. We also altered the spacing by selecting the text, choosing Window> Character and then entering 118pt into the Leading area.

07 Make use of the Stroke effect again Once you've positioned your text, click on the text layer thumbnail and choose Layer>Rasterize> Type. Double-click on the layer thumbnail to bring up the Layer Style window. Click on the Stroke (make sure it's the text part). Enter a Size of 24px, set the Position to Outside and select white as the colour.

Tip

Realistic reflection

Once you have put your image and scan lines on the screen to create a reflection, merge all layers apart from the background with the TV on it. Choose Edit>Transform> Flip Vertical. Use the Move Tool to place the flipped screen in the reflection. Set the blending mode of this layer to Screen and Opacity to 15%.

Tip

Give your TV more depth

To make your screen more realistic, double-click the layer thumbnail for the image on the TV screen. This will bring up Layer Styles dialog. Pick Inner Shadow and enter a Size of 110px. Make sure you've clicked on the text of Inner Shadow to access the settings.

ROLL OUT THE RED CARPET

Put the finishing touches to the illusion

08 Wonderful warping Choose Layer>Merge Visible, merging the layers into one. Select Edit>Select All and then Edit Copy. Open 'tv.jpg' and choose Edit>Paste to paste. Now select Edit>Free Transform and then drag the handles to resize the image and position it so it fits the screen roughly. Choose Edit>Transform>Warp and drag the handles to make the image curve around to fit the screen.

09 Create a tiny new document Choose File>New and make sure it's set to pixels. Enter 4 as the Width and 8 as the Height, check that Resolution is 300ppi and set Background Contents to Transparent.

10 Zoom away Zoom in to 1200% and choose the Rectangular Marquee tool. Select the top half of the document and use the Paint Bucket to fill it with black. Hit Ctrl/Cmd+D to deselect, go to Edit>Define Pattern, enter a name for the pattern and move across to your TV image.

11 Pattern preset perfection Ctrl/Cmd-click on the thumbnail for just the image on the TV, creating a selection. Choose Edit>Fill, and from the Use drop-down menu select Pattern. Now, from the Custom Pattern area below, click on the arrow. Your 'scan line' pattern should appear at the bottom of the swatches. Click on it to select the preset.

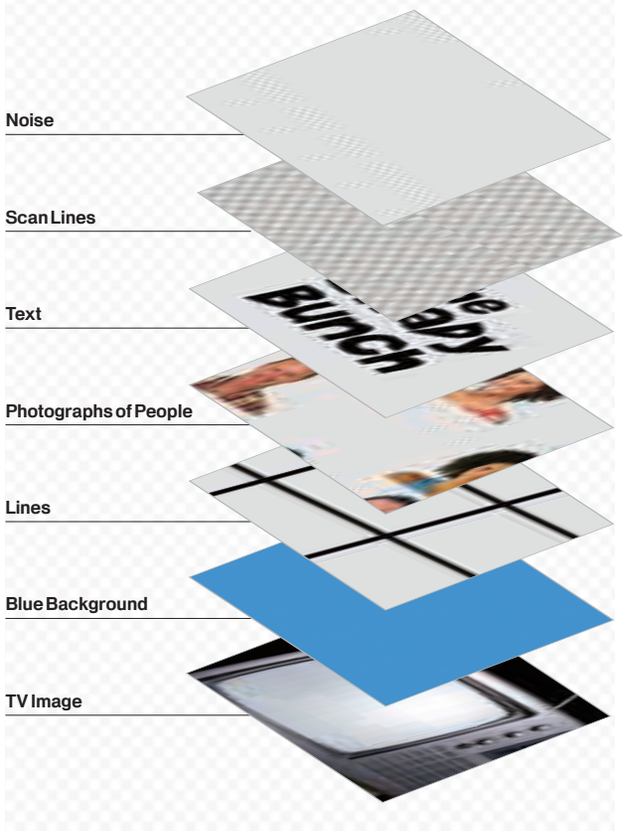
12 Create a subtle effect By clicking OK your new layer will be filled with the pattern. This gives the effect of TV scan lines across your image. It's unlikely you'll want the Scan Lines layer to be set to 100% as this is quite harsh – we reduced its Opacity to 50%.

13 Grunge and noise To make your scan line effect look like static, create a new layer on top of the Layers palette. Ctrl/Cmd-click the layer thumbnail again. With white as your foreground colour, fill the layer with the Paint Bucket tool. Choose Filter>Noise>Add Noise and enter an Amount of 40%. Now select Gaussian from the Distribution area and then check Monochromatic.

14 Bring on the blending modes You can adjust these Noise settings for more or less extreme effects. Click OK in order to apply the filter. In the Layers palette set the Noise layer to a blending mode of Multiply and enter an Opacity of 40%.

Layer structure

Behind the screen



eMag

THE BIG TECHNIQUE

Photoshop Elements 5

The new version of Elements is here, looking and performing better than ever before. We take a look at all it has to offer the digital creative

Adobe has achieved the perfect balance in digital imaging software with its latest version of Photoshop Elements. It enables users to create fantastic-looking images and is so easy to use. We'll be giving you a tour around the additions to the software, such as the Sharpen tool, Convert to Black and White command, Correct Camera Distortion filter and Color Curves control. As well as powerful enhancing features, there are also plenty of fun aspects to the program such as flipbooks, photo layouts and interactive web galleries accessed from the Create tab. Elements 5 looks polished and professional due to the redesign of its interface, and offers support for a greater number of camera models. It's important to organise images effectively, and this is made very straightforward using the Organizer workspace, tagging facility and Stacks, which sorts visually similar images into piles. Exciting ways of sharing your image collection is an area that's been developed, with new features such as Yahoo! Maps where you can mark areas where photos were taken and share your maps with others. Editing and enhancing images has never been so much fun!

Rearranged for convenience Some of the same tabs are still present at the top of the work interface. However, their positioning has been altered slightly. The Quick Fix tab, which takes you to a new workspace featuring the most commonly used tools, has been reorganised and made less cluttered.

Get creative One of the most exciting areas in the latest version of Elements is the Create option. By clicking this you can produce projects such as fantastic-looking flipbooks, slideshows, photo layouts and photo galleries.

Sharpen it up

Banish blurring with the Adjust Sharpness dialog

Another new addition to Elements is the Adjust Sharpness dialog box which enhances edge definition and increases detail in out of focus areas of photographs. Instead of using Auto Sharpen, which increases clarity at a default amount, you can adjust the sharpness with greater control and also target specific types, such as motion blur. The controls are more advanced than those included in the Auto Sharpen feature or even when using the Sharpen Tool.

Super Stacks

The perfect way to organise similar photos

A new feature of Elements 5 is stacking. This allows you to group images with similar qualities, making it a powerful editing tool. To ask the app to suggest stacking of visually similar images, first enter the Photo Browser window and select the photos you want to work with, or the entire contents of the browser. Either right-click and choose Stack > Automatically Suggest Photo Stacks or select the same option in the Edit menu. This organises photos into groups. To confirm you want to stack them, click Stack All Groups. To leave specific groups unstacked, hit Remove Group.

WORKS WITH | WINDOWS (NO MAC VERSION YET)

More ways to enhance your work The right side of the interface has been reorganised. It used to be split into How To, Styles and Effects and Layers, but now features Artwork, Themes, Special Effects, Text and Favorites. There are new additions within each section, such as the collection of frames found within Artwork and Effects.

New filters and controls There are a few features that Elements users have been long awaiting to appear in Photoshop Elements. Three such tools which now appear in the latest version are the Correct Camera Distortion filter, Convert to Black and White command and the Adjust Color Curves command.

Tip

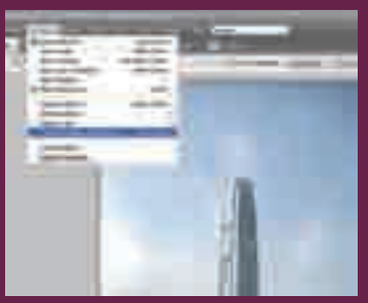
Showcase your work

Photoshop Showcase is an online community for Elements users where you can upload and share your Elements creations, view content from others and publish Flash galleries online. Take a look at **www.photoshopshowcase.com**.

Brilliant black and white

Using the Convert to Black & White command

Converting colour images to black and white used to be complicated, but with the Convert to Black & White command you can create elegant, attractive shots.



01 Start the conversion The Convert to Black and White command differs to Remove Color in that it enables you to customise exactly how it's converted. Open the image you'd like to make black and white, and go to Enhance>Convert to Black and White.

02 What's your style? The first way to customise a black and white image is to select a conversion style from the radio buttons. Styles include Newspaper and Portraits. Use the Intensity slider to control how dramatic it is.

03 Colour and contrast You can choose whether you want more or less red, green or blue, and additionally increase or reduce the amount of contrast. Each change you make will show in the preview image. Hit OK when you're happy.

Photo creations

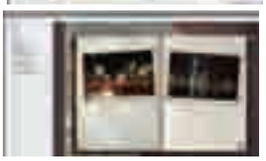
Produce innovative photo layouts with ease

There are many different photo projects you can produce by clicking the arrow beside the Create tab when in the Photo Browser workspace. Elements 5 features even more attractive and unusual ways in which you can present your work than previous versions. One of the most exciting is photo layouts. It's also possible to make a photo calendar and even photo stamps by selecting from this list. However, some products, such as the stamps, are only available to those living in the US and are ordered online for a charge. Extremely professional-looking layouts can be created in a few steps by selecting the paper size, type of layout and theme.

Glorious galleries

Elements 5 has plenty of Flash galleries

The Create tab can also be used to produce photo galleries. First choose the type of gallery from Web, Animated or Interactive, then select the template from the thumbnails. This displays a preview to show how the gallery works. For example, previews of interactive galleries will enable you to see how the controls work to move between photos. After adding the photos you want to appear in the gallery, click Next to add a title, subtitle, contact email address and ending page text. You can also share your gallery via Photoshop Showcase (see above tip), FTP or CD.



DRAMATIC TRANSFORMATIONS MADE EASY

Three of the best new features…

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

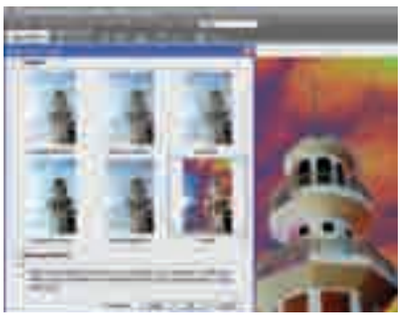
30 minutes

YOUR EXPERT

Zoe Mutter

01 Better safe than sorry To carry out adjustments of an image's Color Curves, make a duplicate layer to apply the Curves control to. Once done, choose Enhance> Adjust Color>Adjust Color Curves.

02 Pick a thumbnail Have a look at the thumbnail variations of the image. Each one corresponds to a different Color Curve. Choose the thumbnail you think improves your image the most by clicking on it. You'll also see the adjustments in the main image.



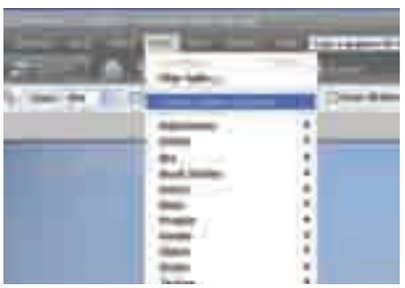
03 Be experimental Experiment by trying out different thumbnails and Color Curve settings on your image. For example, the above shot shows the result of the Solarize thumbnail being selected. You can always click back on any of the other thumbnails you prefer.

Tip

Be careful with Curves

In Elements you can't apply Curves as an adjustment layer, as in Photoshop, so it's best to make a duplicate layer from your image just in case you make a mistake.

04 Controlling the Curves Once you have decided on a thumbnail in the Samples section of the dialog window, you can customise this further. Click on the Advanced Options arrow to reveal a graph and sliders to adjust highlights, shadows and the brightness and contrast of your image's midtones. Click OK once your image is improved.



05 Correcting camera distortion To correct camera lens distortion, open your photo and choose Filter>Correct Camera Distortion. Select the Hand tool and try to move the photo so that a line in the image lines up with the grid. You can turn the grid on and off using the Show Grid checkbox.

06 Dealing with distortion You can resolve three different types of problems using the sliders inside the filter: Barrel/Pincushion distortion, Vignetting and Perspective. To remove Barrel (when objects appear fatter than they should) or Pincushion distortion (when they appear pinched), look at the small images either side of the slider to see how your photo will change.

Photo books and album pages

Take advantage of the app's multi-page document feature

As well as making photo creations such as photo layouts, you can produce album pages and photo book pages. The process of creating these is similar to the one we described for making photo layouts. You can choose images you want to include in the Photo Browser or select the option from the Create tab, choose the size, layout and theme and then drag the photos you want to use into the empty spaces. Multi-page documents can also be produced by entering the number of pages you want the layout to run across into the box in the bottom left of the dialog window. There are 13 layouts and nearly 20 themes to choose from, suiting every type of project.

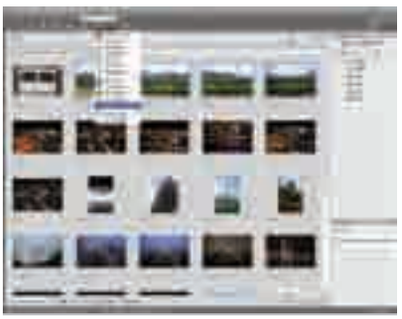
Mark it on a map

Show where your photos were taken

The new version of Elements focuses on community and exciting new ways to share photos. The Yahoo! map can be found in the Organizer window – click Map at the bottom of the screen. This brings up the Yahoo! map, and all your photos in the Organizer will be displayed alongside it. To add images to locations on the map, drag and drop them over the area where they were taken.

07 **Magic away darkened corners** If your image has darkened corners, which can be due to shadows from the lens, use the Vignette controls to lighten this area. If you want to darken them then the slider should be moved left, towards the Darken end of the scale.

08 **Perspective problems** A common problem in photography is objects appearing tilted. This is rectified using the Perspective Control area of the filter. You can see the change that each slider makes by looking at the small image beside it. For example, moving the Vertical Perspective slider right makes the base of an object wider.



09 **Flipbook creation** Flipbooks is a great new feature that allows you to gather a sequence of images and move between them. Action shots work particularly well. Select the photos you want to include in the Organizer window. Choose Create>Flipbook.

10 **See all the action** This will load the Flipbook window, which features a window where your images will appear to animate and controls are used to affect the way they are played back. Click on the middle Play button to see the sequence. You can also move forwards or backwards through the images using the buttons on either side.

11 **Select your speed** The effect of this feature is not meant to be a smooth animation, so there are no transitions between shots. However, you can alter the speed of playback by using the slider or entering a number of frames per second into the Speed value box.

12 **Flipping fantastic** The Output Settings area is where you choose the file format of your flipbook movie once it is completed, and also decide on the size of your flipbook movie. Some of the options include Computer Monitor, DVD PAL and E-Mail. Click Output once you are happy with your work and then give it a name.

A supportive role

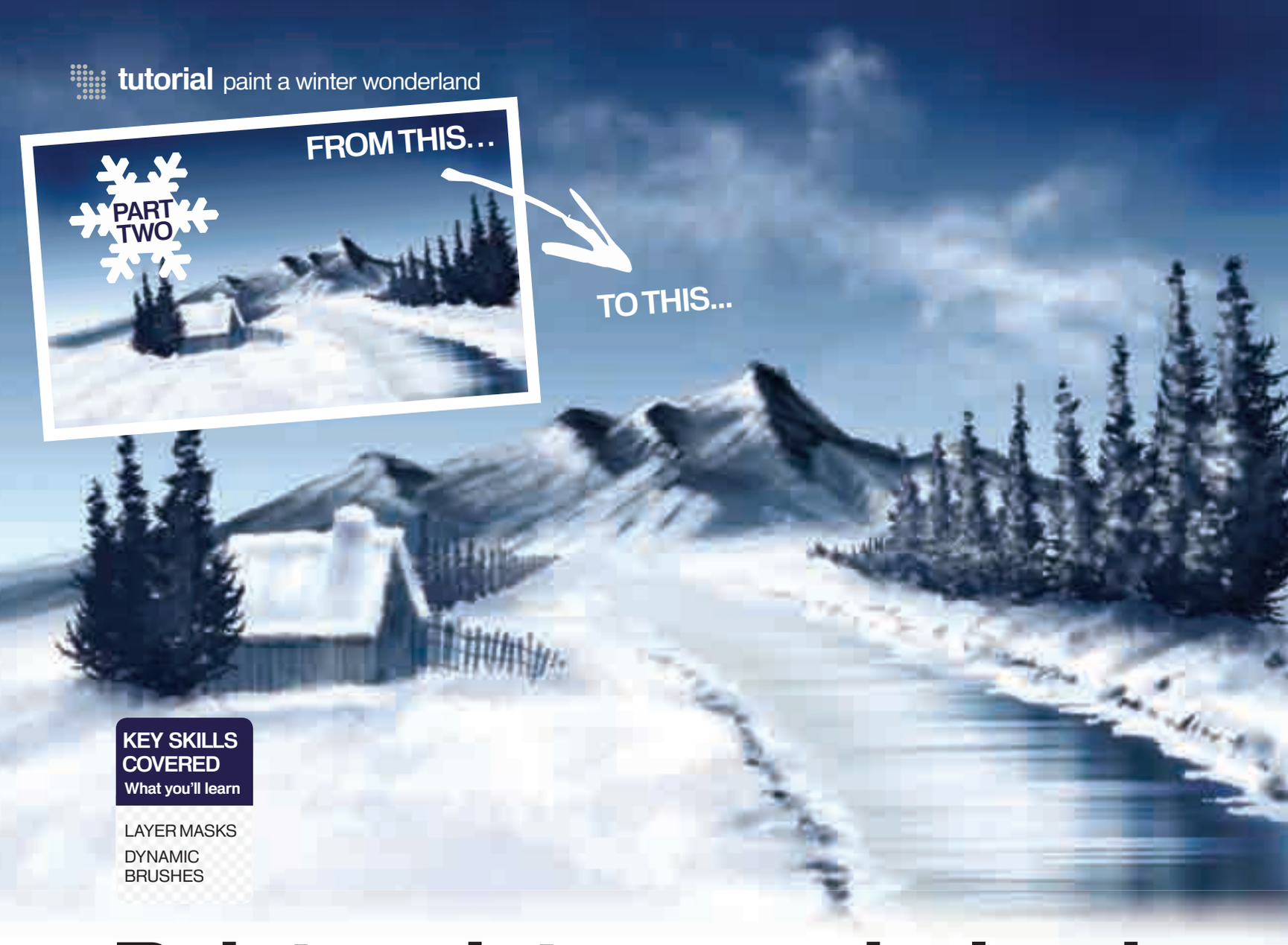
Extra support for camera models

Raw files can be edited from your digicam using Elements 5, producing extremely good results. More digicam models are now supported, opening up possibilities to more digital creatives. Downloading photos from your camera is far easier with the enhanced Photo Downloader; you can then organise images more effectively by tagging groups related to the time they were taken. Elements also excels in the number of file formats it supports. There are currently 11 image formats, including PDF.

Fine selection of frames

Choose from over 150 frames to present your masterpieces

The frame collection has been greatly improved and extended to over 150 designs. To find them, click the arrow beside Artwork and Effects. Click the Artwork icon and select Frames in the pull-down menu. There are 11 categories to suit all types of artwork or photos including Rough Edges, Professional and Vintage. Frames are applied by double-clicking their thumbnail, dragging the photo from the Photo Bin to the thumbnail or dragging the thumbnail to the image. You can resize the image using handles, then tick to confirm your actions. Particularly impressive frames include the paper-like edging you can see here, faded sepia and one that makes your image look like a postage stamp.



KEY SKILLS COVERED
What you'll learn

LAYER MASKS
DYNAMIC BRUSHES

Paint a winter wonderland

Continuing from last month, we walk you through the final stages of this winter wonderland paint from scratch extravaganza!

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Two to three hours

YOUR EXPERT
Tim Shelbourne

ON THE CD
Starting file

If you followed the first part of our winter-time paint from scratch project in the previous issue, you should be well on your way to a digital masterpiece. We're now going to add the finishing touches to the image, filling in the detail that will make the whole image sparkle with realism.

If you enjoyed establishing the groundwork for the painting last month, you'll love giving your painting the final polish we'll demonstrate here.

Once again, it's the brushes we use that will make the difference, and they are so good that, as ever with our paint from scratch projects, you will find you won't need any conventional painting ability at all.

It's important that you use exactly the brushes detailed in the tutorial to re-create the specific effects. Many of the brushes we use here are held in separate Photoshop brush libraries and it's vital that you're able to load these libraries.

Loading a brush library is easy – all you need to do is click in the Brush Picker, with the Brush tool active, and then hit the small right-pointing arrow at the top right of the Picker. Simply choose the appropriate brush library from the fly-out menu. Once the library is loaded you can then choose the specified brush from the brush thumbnails.

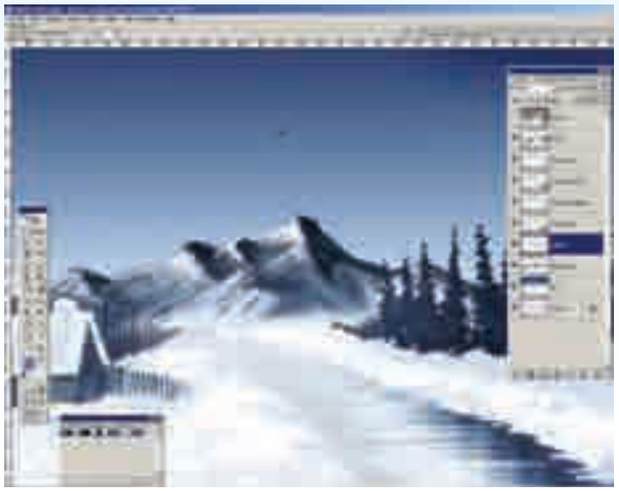
As we did last month, we've supplied specific colour swatches on the cover disc, and you need to load these before you start following the walkthrough. See the Swatches boxout on page 47 to find out how to do this.

So, follow the walkthrough and put the finishing touches to your own unique snowy masterpiece! And if you missed out on the tutorial last time, we've included a PDF of it on the disc.

WORKS WITH | PHOTOSHOP 7.0 AND ABOVE

CLOUDY OUTLOOK

Soften the sky with some cloud formations

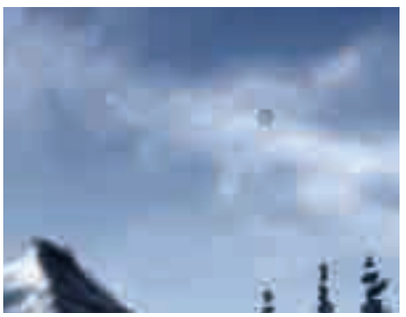


01 Choose some colours Click on the Mountain layer and add a new layer. Now click the Mid Snow swatch. Hit X on the keyboard to swap Foreground and Background colours. Choose the Eyedropper tool and click on a mid blue in the sky. Swap the colours again by hitting X.

02 Filter>Render>Clouds Go to Filter>Render>Clouds to fill this layer. Blur the clouds fill by going to Filter>Blur>Gaussian Blur. Use a blur Radius of 53 pixels. In the Layers palette, set the blending mode for this layer to Screen. Now hide this layer by going to Layer>Layer Mask>Hide All.

03 Choose a brush Choose the Brush tool, click in the Brush Picker and hit the small right-pointing arrow. Choose Reset Brushes from the list. Scroll down the brush thumbnails and choose the Spatter 59 pixels brush. In the Options bar set Brush Opacity to 10%. Click the thumbnail for the layer mask in the Layers palette and ensure that your foreground colour is white.

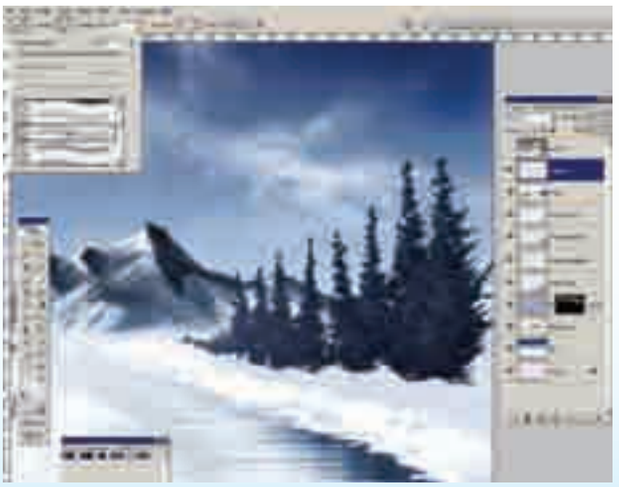
04 Paint onto the mask Now, using this brush at a fairly large size (200 pixels), begin to paint in the clouds. If you're using a graphics tablet, remember to click on Other Dynamics in the Brushes palette and set the Opacity control to Pen Pressure. Slowly build up the larger areas of cloud, working over some areas repeatedly to build up the opacity.



05 Cloud highlights By their very nature, clouds are made up of random shapes, so try to remember this as you dab with the brush. Once the cloud mass is established, reduce the size of the brush and increase Opacity to 25%. Now paint in some brighter spots in the clouds.

06 Softer clouds By using this brush at a very large size (400 pixels) and at just 2% Opacity, you can add some really subtle, faint areas of cloud to help blend them in with the sky. If you'd prefer softer clouds, still working on the layer mask, go to Filter>Blur>Gaussian Blur and blur the mask with a small Radius (5-10 pixels).

07 Snow brush Click on the Trees layer and add a new layer. Now click the Mid Snow swatch, then click the Foreground swatch and choose a slightly deeper shade of this colour from the Picker. Choose the Brush tool, click in the Brush Picker and load the Faux Finish brush set. Scroll down the thumbnails and choose the Plastic Wrap Light brush.



Tip

Loading colour swatches

First, display the Swatches palette via Window>Swatches. Click the small right-pointing arrow at the top right of the palette and choose Load Swatches. In the next dialog, navigate to the folder on the disc containing the swatches file. Click on the name of the file (swatch files all have an .aco extension), and then click Load. The new swatches will now be displayed in the palette.

Tip

Name your layers

In a project such as this, it's really useful to give each of your layers a descriptive name. If your layer thumbnails are small or there is only a small image element on the layer, it can be difficult to tell one layer from another. It's easy to rename layers – simply double-click the layer name in the Layers palette and then type in a new name. Hit the Enter key when you're done.

Tool School

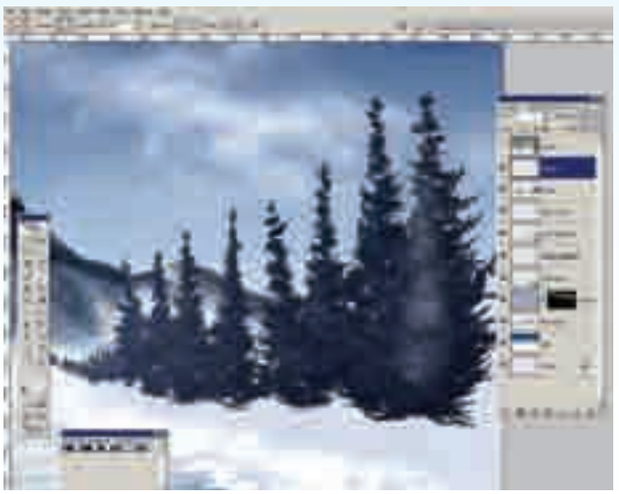
Painting on layer masks

To paint the clouds in this image, you need to paint directly onto the layer mask and not the image layer itself. To make sure that you're painting onto the mask, click directly on the thumbnail for the layer mask in the Layers palette. You can tell whether or not you're on the layer mask by looking for a bold border around its thumbnail in the Layers palette. Also, if you're on the mask, your Foreground/Background colours will change to black and white.

TAKE SNOW FOR AN ANSWER

Create a powdery blanket

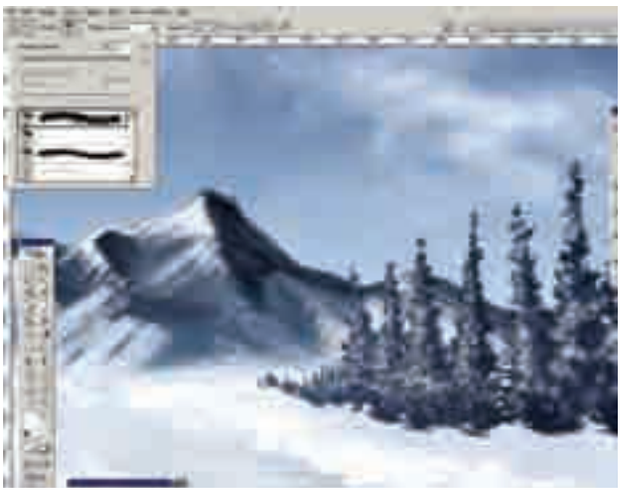
08 Set up the brush Go to the Brushes palette (F5), and click the Scattering category. Set the Scatter slider to 152%. Hold down the Ctrl/Cmd key and click the image thumbnail for the Trees layer to generate a selection from its transparency. Set Brush Opacity to 22%. Now begin to paint some snow onto the nearest tree.



09 Snow build-up Don't completely cover the trees with snow – just randomly dab with the brush, mainly over the front faces of the trees. Reduce the size of the brush as you work on the more distant trees. Remember to work over a few areas repeatedly to build up heavier areas of snow.

10 More snow on branches Now increase Brush Opacity to 80%. Click the Foreground swatch and pick a lighter shade. Using the brush at a small size, add some thicker areas of snow to the trees. All you need are small dabs of the brush here and there to simulate where snow has built up on some of the branches. When you're done, hit Ctrl/Cmd+D to deselect.

11 Shading brush Click on the main Snow Cover layer and add a new layer. With the Brush tool active, click in the Brush Picker. Hit the right-pointing arrow and choose Reset Brushes. Now choose the Charcoal Large Smear brush from the brush thumbnails. In the Options bar, reduce Brush Opacity to just 3%.



12 Build up the shading Click the Sky swatch. Now, using the brush at a small size, begin to paint in some shading below the bank of trees. Small dabs and short strokes here will help to give the impression of both shading and the effect of the uneven snow surface. You can increase the depth of the shading by overlaying multiple strokes and dabs.

13 Shading for contours Try to follow the contours of the snow-covered river bank and add a few long, sweeping strokes from the bases of the trees, flowing down the bank towards the frozen river. It's important to carefully build up the opacity of the shading below the trees by repeatedly adding strokes with the brush.

14 River bank detail Reduce the size of the brush even further and begin to add some small dabs and ticks along the edges of the river bank to create some detail. By increasing the opacity of the brush a little, once you've made a few marks you can add some darker marks over the ones you've already painted.

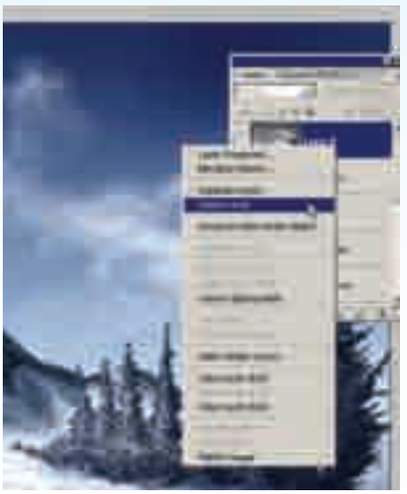
SHADE AND HIGHLIGHT

Make the image sparkle

15 Shading for form Using the same brush at a slightly larger size (about 70 pixels), but still at just 3% Opacity, begin to add a little shading to the snow on the roof of the shack. Use short linear strokes here, following the geometry of the roof. Make sure to leave some pure white showing along the very top edge of the roof.

16 Detail shading To complete the shading, add a few strokes beneath the trees by the shack. Also add a few strokes beneath the shack itself. Increase the brush size a little and add a few subtle dabs a little further away from the shack, over the general snow covering to add a little texture to the snow.

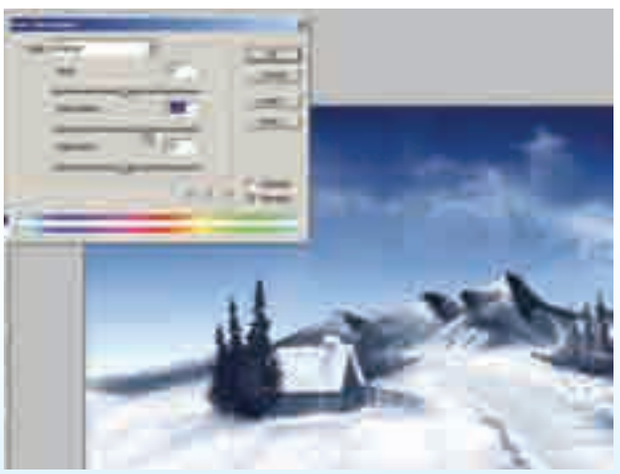
17 Delete the drawing layer Now that the painting is almost complete, right/Ctrl-click the Starting Sketch layer and pick Delete Layer. Take a moment to have a look at your masterpiece and see if there are any other areas which would benefit from a little more shading. If needed, add more shading using the same method as before.



18 Snow highlights Click on the layer you used for the snow on the trees. Choose the Brush tool and click in the Brush Picker. Choose the Oil Pastel Large brush. Set Brush Opacity to 80% in the Options bar. Click the Foreground swatch and choose pure white.

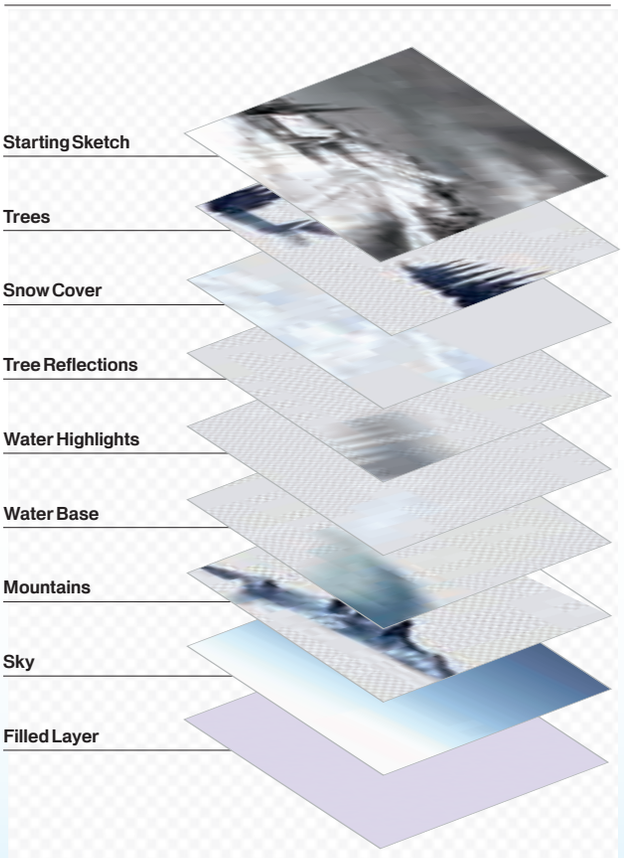
19 More highlights Use this brush at around 40 pixels to add small highlights to the snow here and there throughout the picture. Make sure to add some very small highlights to the roof of the shack and to the brighter areas of snow on the mountains. Also add some small blobs along the river banks.

20 Colour adjustments Finally, remember you can always go to Image>Adjustments>Hue and Saturation on any of your painted layers to adjust the colours slightly. You can adjust the hue with the Hue slider, or increase the intensity of the colours via the Saturation slider. When you're happy with the finished image, flatten it via Layer>Flatten Image.



Layer structure

Beneath the snow



Create better B&W photos

Making decent black-and-white images from colour isn't just about the conversion process

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Approximately 30 minutes

YOUR EXPERT
Matthew Henry

ON THE CD
Black and white before

KEY SKILLS COVERED
What you'll learn

- DESATURATE
- CHANNEL MIXER
- LEVELS
- CURVES
- DODGING AND BURNING
- ADJUSTMENT LAYERS
- MASKS

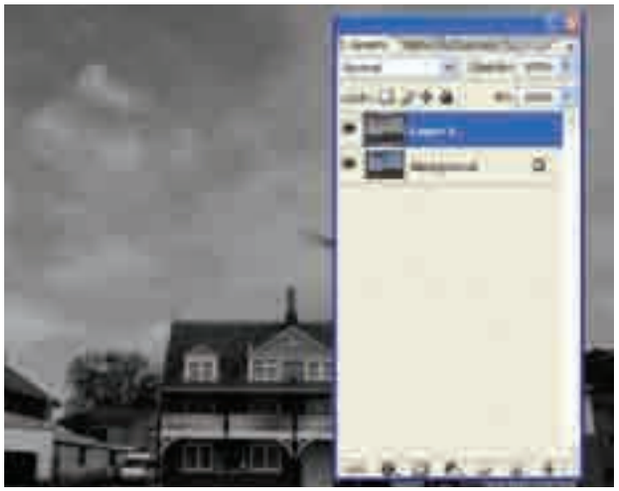
Much is made of the process used to convert images from colour to black and white. Simply desaturating, we're told, or converting to greyscale, is a recipe for disaster. But the greatest impact you'll have on your image will come from all the adjustments you apply to the image after the conversion.

The distaste for Desaturate stems from the fact that you throw away control over individual colour channels which can shape how specific tones in your image will look. By using the Channel Mixer for conversion instead, we wrest back the control we once had by placing colour filters over the lens when shooting black-and-white film. Remember, however, that most master monochrome images weren't made by the simple application of colour filters but by countless hours spent in the darkroom.

This isn't to say the Channel Mixer shouldn't be used, but it's worth noting that Image> Adjust>Desaturate applies a preset Channel Mixer solution that can be spot on (about 60% green, 30% red, 10% blue), so it's worth trying.

START OFF EASY

Then maybe try harder

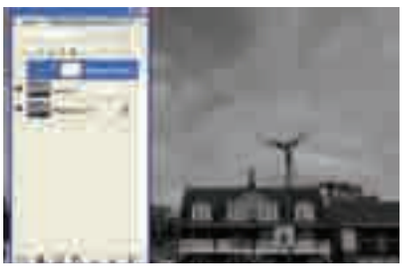


01 Try Desaturate We'll start off by trying the simple Desaturate technique to see how it looks. Open the 'before' file from the CD. Make sure the background layer is selected and use Ctrl/Cmd+J to duplicate it. Now use Ctrl/Cmd+Shift+U to desaturate the new layer. If you're happy with the results, skip to Step 6.

02 Check the channels Navigate to the Layers palette and switch off the visibility of the new black-and-white layer temporarily by clicking the eyeball icon. Go to the Channels palette and click each of the individual channels in turn to give you a sense of how tones are represented in each. Click the RGB composite channel to return to colour.

03 Add a Channel Mixer layer Now click Add Adjustment or Fill Layer at the bottom of your Layers palette and select Channel Mixer. First check the Monochrome box at the bottom of the dialog that appears. The black-and-white image which appears is based on the default of 100% red and 0% in the other two channels.

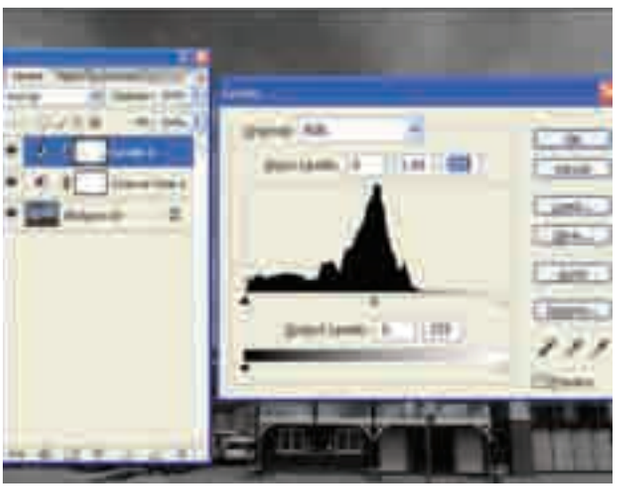
04 Tweak your channels This default setting is the same as selecting the Red channel only. Try dropping the Red channel and boosting the other Channel sliders, making sure the whole time that the combined figures of all three channels add up to 100%. Keep playing with the Channel sliders until you come across a mix that you think works and hit OK.



05 Compare with Desaturate It's worth comparing with the original Desaturate version, so turn the Channel Mixer layer visibility off temporarily and the Desaturate layer on. Discard the one you don't want by dragging to the trashcan. Now take a good look around your image and assess overall contrast, and then decide where the eye is drawn in and around the image.

06 Add Levels adjustment Mono images tend to work better with higher contrast, so unless you're after an image with fairly muted tones, you're going to need to increase contrast a little. Add a Levels adjustment layer by clicking the icon at the bottom of the Layers palette.

07 Set the black point Now hold down Alt/Option and click on the black slider and hold. The Threshold Clipping display will appear for shadows. If there's information on the white screen, release the button. If there isn't, drag the slider rightwards until some black specks begin to appear, then move back a touch and release.



Tool School

Dodging and burning technique

Dodging and burning is the age-old technique of localised contrast control – lightening or darkening areas of an image. Dodging is the lightening process and burning is the darkening. While Photoshop has its own dodge and burn tools, using Curves and their layer masks provides us with a non-destructive version that can be easily edited at any time.

Expert Tip

Which areas to dodge and burn?

Light areas draw the eye, so edges of an image are usually darkened (burned) to direct the eye towards the centre. Anything that contrasts with the overall tonality will draw the eye, so be sure not to make some areas too dark or light. Aim to push and pull tones to create harmony so the eye focuses on a certain subject or moves freely around the frame. The image should feel tonally balanced.

Tip

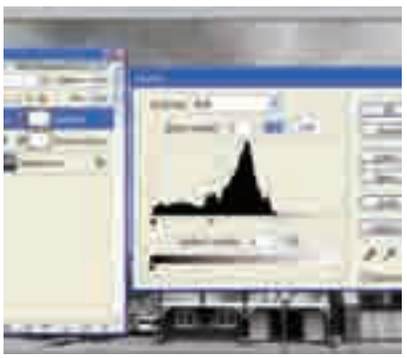
Colour sense

Black is represented by 0; white by 255. When we use the Threshold Clipping Display we set endpoints to ensure our darkest shadow is at 0 and lightest highlight is at 255, giving a stronger contrast. The S curve we create in Curves increases contrast by darkening shadows/lightening highlights without touching the lightest/darkest points.

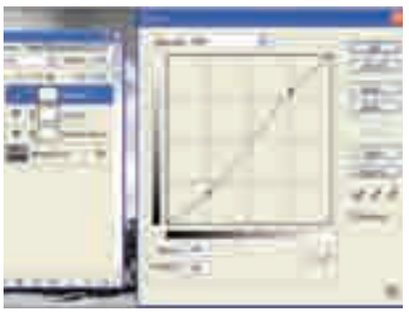
FEEL THE BURN

Darken shadows and lighten highlights

08 Set the white point Now Alt/Option-click the white slider and hold. A black screen should appear. If there are already white specks on the black screen, release the button. If there aren't, drag the slider leftwards until white specks begin to appear, then move back a touch and release.



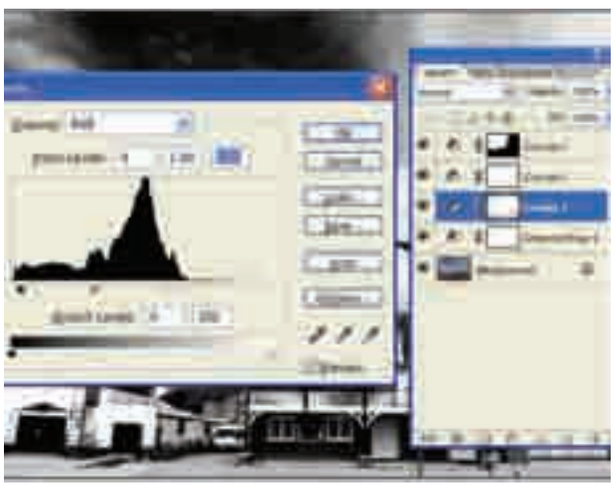
09 Alter the gamma Click and drag the middle grey slider to lighten or darken the overall image if required. Type 1.00 into the middle Input Level box to reset the slider to the middle if necessary. OK the dialog to finish.



10 Increase contrast Add a Curves adjustment layer and use two points to plot a slight S curve to increase the contrast, pushing up highlights (top) and dropping down shadows (bottom) while keeping the midpoint relatively stable. Increase the strength of the curve if necessary.

11 A new Curves layer Next, add another Curves adjustment layer and drag the curve downwards hard with a single point – it doesn't matter where on the curve you place it. OK the dialog and immediately use Ctrl/Cmd+I to invert the layer mask.

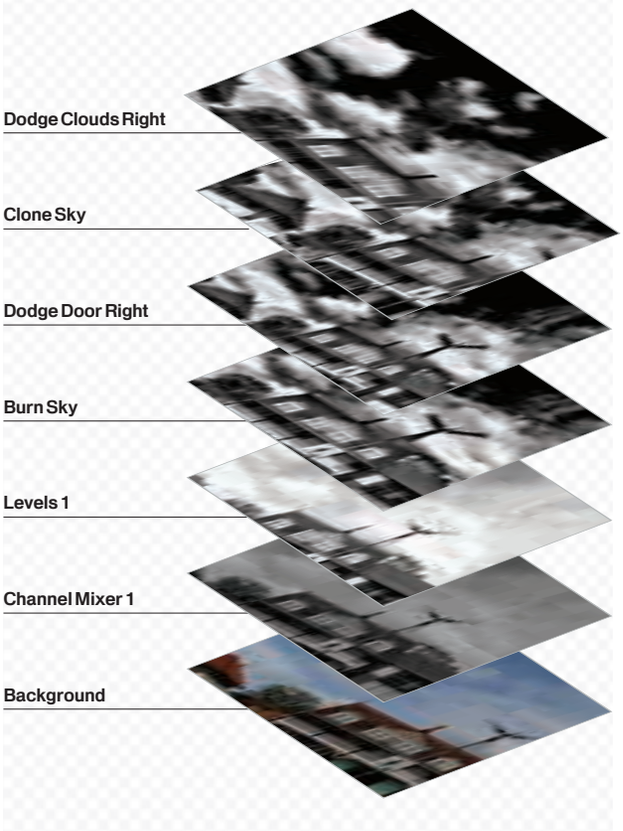
12 Burning with Curves This is now your burn layer. Select the layer mask next to the layer icon, and then anywhere you brush on the image with a soft white brush will be darkened. Use black to reverse the effect if you make a mistake. Drop Brush Opacity or Layer Opacity to suit.



13 Dodging with Curves Add a further Curves adjustment layer and increase the curve. This is your dodge layer. Repeat the process above. Finally, if you want really rich blacks and pure whites, open up the original Levels layer and drag each slider further inwards to clip information. Be aware you'll be losing some detail in your shadows and highlights.

Layer structure

Our black-and-white story



NEXT ISSUE | DISCOVER MORE GREAT PHOTO EFFECTS WITH OUR SPECIAL FEATURE

eMag

FOCUS ON COLOR BURN

Color Burn blend mode

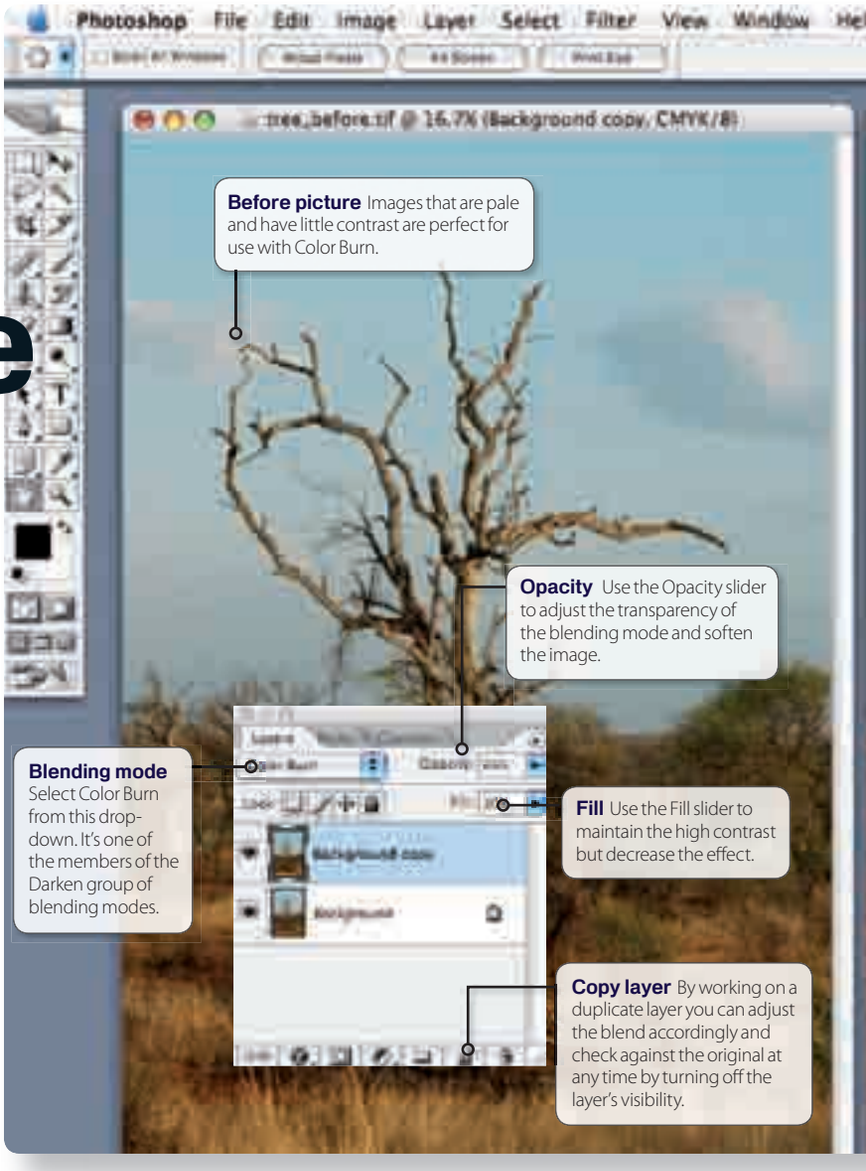
Use the power of the Color Burn blending mode to create high-contrast images in seconds

Color Burn is part of the Darken group of blending modes and is used to darken an image's base colour and increase its contrast.

It works in the same way as the Burn tool, just as the Color Dodge blending mode works in the same way as the Dodge tool. The difference is that with the blending mode the whole image is affected, and with the tool you select the areas you want to burn. Therefore the Color Burn blending mode can be used on images where there is low contrast throughout the scene and the colours are washed out.

Color Burn darkens the layer you're working on, especially areas that already have darker colours and tones; lighter areas of the image are less affected, whereas pure white sections are left untouched. The result can be adjusted using the Fill and Opacity sliders, which enables you to switch from a very dark artistic effect to a more natural finish, best for enhancing photographs. It also works well when used in tandem with other effects and filters.

Color Burn is a quick fix and, as such, the result may not be perfect. If you need more selective increases in contrast then use the Burn tool instead, or adjust the Curves and Levels. However, for a one-click enhancement it's worth knowing how to use it properly.


Photoshop File Edit Image Layer Select Filter View Window
tree_before.tif @ 16.7% (Background copy, CMYK/8)
Before picture Images that are pale and have little contrast are perfect for use with Color Burn.
Opacity Use the Opacity slider to adjust the transparency of the blending mode and soften the image.
Blending mode Select Color Burn from this drop-down. It's one of the members of the Darken group of blending modes.
Fill Use the Fill slider to maintain the high contrast but decrease the effect.
Copy layer By working on a duplicate layer you can adjust the blend accordingly and check against the original at any time by turning off the layer's visibility.

Burn and blur

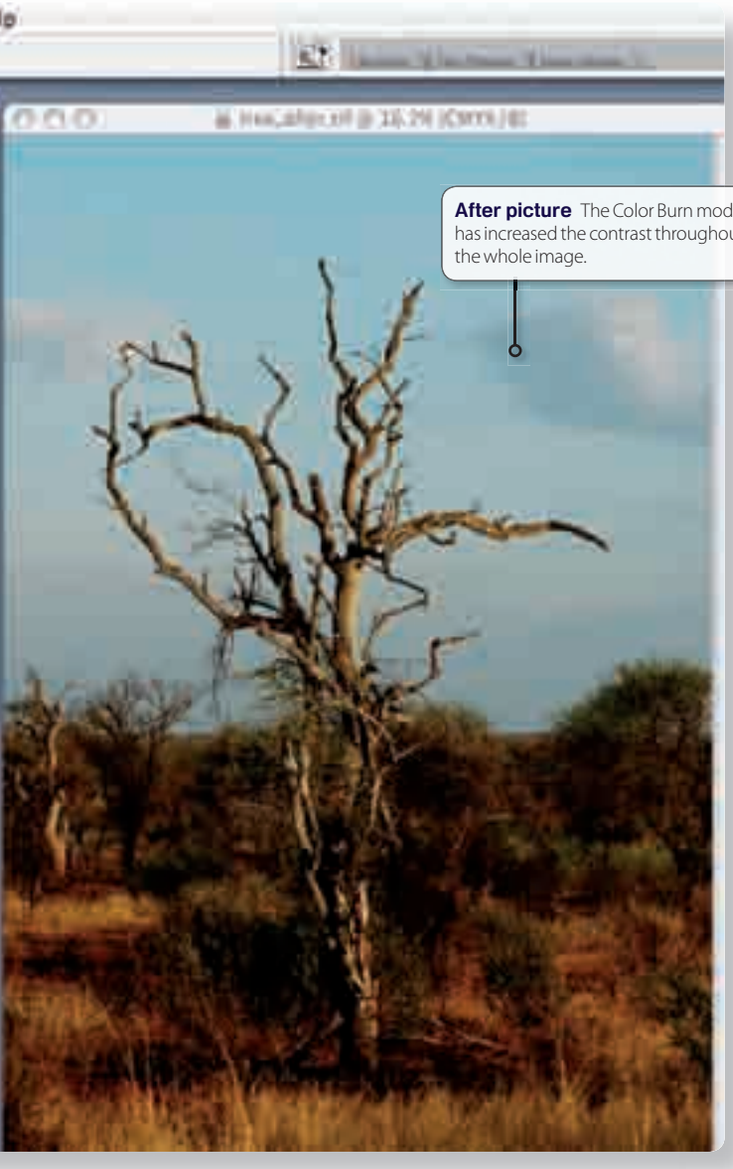
Mix the effects

This isn't the most logical partnership, as the blur decreases contrast and the Color Burn mode increases it, but it can work on the right image. Make a duplicate layer and apply the Color Burn blending mode. Adjust Opacity and Fill to suit. Click on the background layer and go to Filter>Blur>Gaussian Blur, choosing a high pixel value (we went for 60 pixels). The effect is a high-contrast but soft image, with halos around the main subjects. It works best with images that have one main subject.

Invert it

Invert the blend for a great effect

The high-contrast result of using the Color Burn blending mode lends itself nicely to being inverted for creative effect. Apply the Color Burn at 100% Opacity and 100% Fill. Invert the image using the option in the Image>Adjustments menu, or hit Apple+I/Ctrl+I. Turn off the background layer to view the result of the inversion. You'll find this enhances the contrast between the pastel colours of the invert, and on the right image it can look striking. It also works well to invert images that you have burned and blurred.



After picture The Color Burn mode has increased the contrast throughout the whole image.

Tip

Choose your picture

Make sure that the photograph you want to adjust is suited to the Color Burn blending mode or the effect won't look right. Color Burn will adjust the base colour, darkening it to increase the contrast within the image. Therefore it works best on photographs that have low contrast between colours. Blending with white will have no effect.

Blend it

Using the Color Burn blending mode

The Color Burn blending mode can be used to enhance your photographs, so it's worth knowing how to use it properly…

01 Apply the mode This image's colours lack punch, so it's ideal for the Color Burn blending mode. Copy the background layer and then pick the mode in the menu found at the top of the Layers palette.

02 Adjust the opacity When you apply the filter the effect can be too much, giving the picture unrealistic colours. Use the Opacity slider to alter the transparency of the layer, letting some original colours show.

03 Alter the fill The Fill value makes the most impact with this mode. Use the slider to adjust the Fill opacity, which keeps the high-contrast effect but reduces the impact to a more photo-realistic level.

Light images

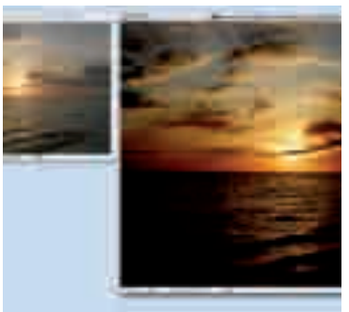
Create a subtle effect on lighter images

Images which have a lighter base, like the one we've used of a white tower against a blue sky, work well with the Color Burn mode if you want to increase the contrast within the picture without making it look unnatural. Here the white clouds and the lighter areas of the tower remain untouched, as blending with white has no effect, but the blue areas of the sky and the shadows on the tower are enhanced.

Dark images

Striking artwork on darker images

Dark images such as this sunset will change a great deal under the Color Burn blending mode. Because all the base colours are dark, the whole image will be darkened to the point where it's impossible to distinguish the separate elements. Adjust the Fill (here at 50%), and you can end up with a high-contrast and artistic result. This image will now lend itself well to using with other filters, such as Watercolor (under Filter>Artistic).



Tip

Vivid Light

The Vivid Light blending mode can also increase contrast, combining Color Burn and Color Dodge effects. If the base colour is dark the image is burned; if light, it is dodged.

Forever blowing bubbles

Discover how to create three different types of bubbles that will lift any photograph or illustration you choose

KEY SKILLS COVERED
What you'll learn

- EDIT GRADIENTS
- USING PATHS
- LAYER STYLES
- BRUSH PALETTE

There's something wonderful about bubbles, whatever your age may be. Their iridescent quality is a real treat for the eyes and always seems to add a touch of magic to an image.

But photographing bubbles can be a chore. They always seem to burst before you get a good shot, or you only get a couple at a time. Trying to make them go where you want is nigh on impossible, and let's not forget that you need a willing volunteer to blow them in the first place!

As with anything that causes you strife, the simple answer is to forget about doing it the hard way and just use Photoshop. You can create some pretty convincing bubbles using the program, and then utilise them in photos or illustrations.

By using gradients to build the basic bubble shape, you can control how transparent the bubble is and therefore how much of the background is seen. You can then use gradients for their second purpose – creating the colourful sheen. This can be warped and transformed using various tools, and what is essentially a circle starts to look rounded and whole.

There are various options for making a bubble, and we'll show you three here. You can do a very simple bubble just using a radial gradient and adding a bit of highlight, or you can create strange shapes to be used as rainbow reflections. The Glow layer styles are also useful in creating realistic bubbles, especially when they are coupled with white highlights.

So, read on and discover how to create bubbles that will really blow them away!

essentials

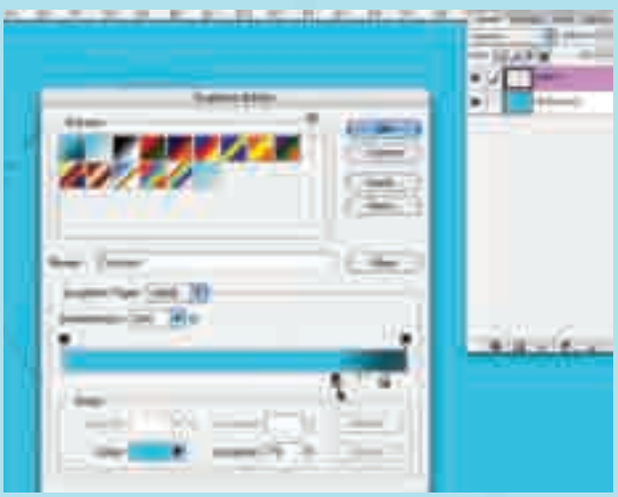
SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
About 5 minutes

YOUR EXPERT
Jo Cole

HUBBLE BUBBLE, NO TOIL OR TROUBLE

The easy way to shiny bubbles



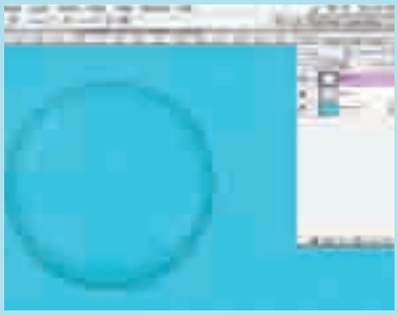
01 Start with a simple bubble Open a document and fill with a colour – we've used cyan. Create a new layer, pick the Elliptical Marquee tool, hold down Shift and drag to make your bubble. Set the background colour to a darker hue. Click the Gradient tool and open the Gradient Editor. Pick Foreground to Background and slide the foreground colour closer to the background colour.

02 Shade the bubble Click on the Radial gradient icon in the toolbar and make sure it's set to Normal blending mode. Put the cursor roughly in the middle and drag downwards. A gradient will radiate out from the foreground colour to the background. The plan is to have a thin line of dark at the edges, so you may need a couple of goes.

WORKS WITH | PHOTOSHOP 7.0 AND ABOVE, PHOTOSHOP ELEMENTS 3.0 AND ABOVE (SEE ALTERNATIVE METHOD FOR CREATING SHAPES)

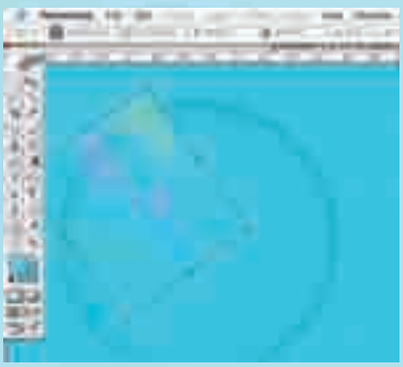
A RAINBOW OF COLOURS

Add an iridescent sheen



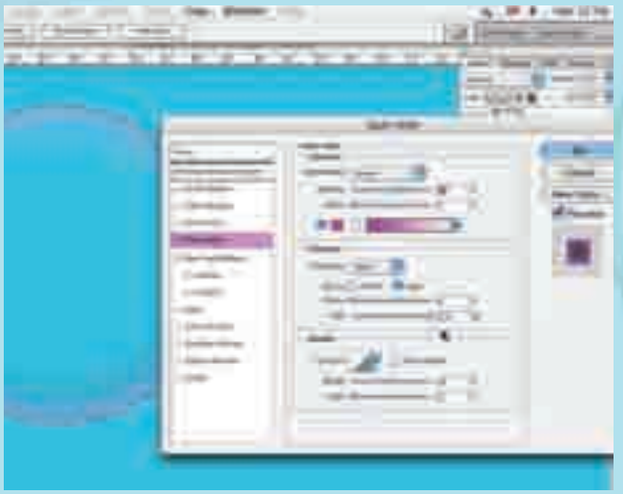
03 Living the highlight Create a new layer, set the foreground to white and pick the Brush tool. Load up the Basic brush set and then pick a soft-edged brush. Set to the size you want and lower the Opacity to about 35%. Paint a small highlight mark, keeping to the curve of the bubble. It's done!

05 Shapely additions Bubbles reflect light in different ways, almost looking oily. To emulate this, create a basic bubble shape. Create a new layer, select the Pen tool and draw an abstract outline (or use the alternative method explained in the box opposite). Keep things curvy to fit with the general bubble feel.



07 Twist and turn Set the gradient to Linear and reduce Opacity to about 35%. Now draw across your shape to make a rainbow. Use Free Transform to tweak the shape so it fits in the bubble.

04 Glow machine Bubbles often have pinks, blues, greens and yellows in them, and a great way to spice things up is to use an Inner Glow. Repeat steps one to two and then go to Layer>Layer Style. Click on Inner Glow and set to pink. Set Opacity to about 57% and whack the size all the way up. Leave everything else as it is.



06 A riot of colour When you've finished making a shape, go to the Paths palette and click the arrow. Choose Make Selection and set the Feather to 5. Pick the Gradient tool and open the Gradient Editor. Choose a gradient with more than one colour and click the colour stops to set to blue, pink, yellow and green.

08 Delete any overhang Inevitably some of your rainbows will spill over the edge. If this happens, draw another circle, place it over your bubble and go to Select>Inverse. Now use the Eraser to brush away the edges. When you're happy, use the Brush tool and white in order to add some highlights.

Alert!

Elements users

When it comes to using the Pen tool to make the shapes on the bubbles, Elements users should call upon the Lasso tool to draw out their designs. Once completed, any shapes you draw with this can be filled with a gradient in the same way. In fact, if you have problems with the Pen tool you might as well use the Lasso anyway. It does the same thing and may make you feel more comfortable.

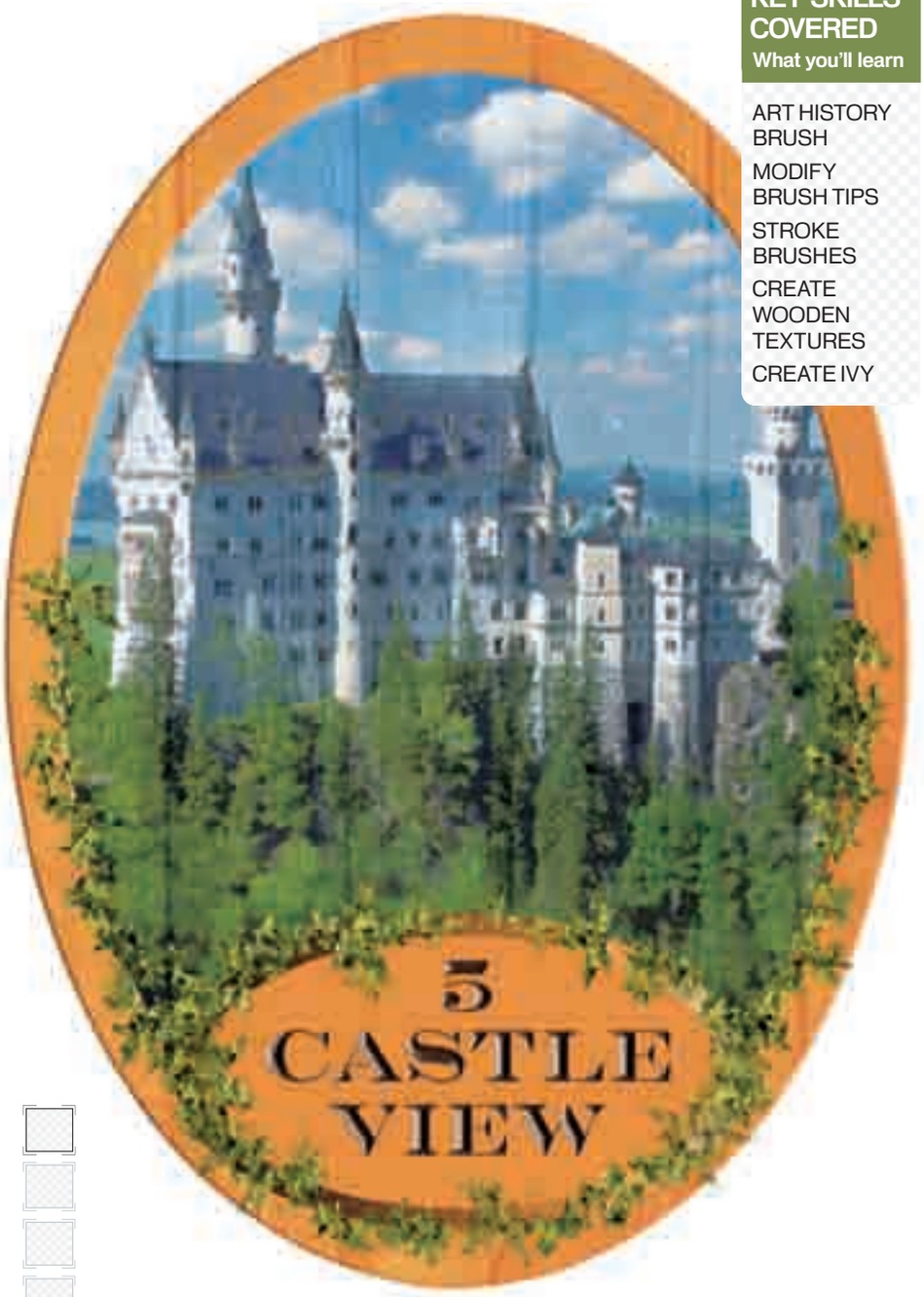
Using photos

The power of the Pen tool

We've focused on making bubbles for a Photoshop environment; if you want them for a photo, it's a bit different. When selecting the type of gradient to fill the bubble with, pick Foreground to Transparent. Move the Transparent slider towards the colour. When you drag the radial gradient, the middle will be transparent and only the edges will have colour. Add rainbow effects as before.

Design a vintage house sign

Create a wooden pub sign nameplate to give your home an attractive and unique identity



KEY SKILLS COVERED
What you'll learn

- ART HISTORY BRUSH
- MODIFY BRUSH TIPS
- STROKE BRUSHES
- CREATE WOODEN TEXTURES
- CREATE IVY

Have you ever had important mail delivered to the neighbour's house due to a postie's inability to read your house number? If so, here's your chance to raise your home's profile so that even the most myopic mailman will know where you live.

Our inspiration for this creative tutorial comes from the long tradition of using a painted sign to identify a building as a public house.

To create our own house sign we'll pinch the pub sign concept and show you how to create a painting that looks like it's been hanging outside for decades. We'll make the sign identify a house instead of a pub by using the old saying 'An Englishman's home is his castle' as inspiration for the design.

To make the sign look authentic we'll show you how to use the Art History brush to create a unique painted version of a castle photo (although you can apply the techniques we'll cover to any source image). You don't need to be an artist to master this technique, but you'll still end up with a believable painted effect. The Art History brush creates a more personalised painting style than you'd get by simply plastering filters onto the photo. We'll also mix source photos of wood into the painting to create an authentically weathered wooden sign.

As well as mastering the Art History brush you'll also learn how to modify the shape and texture of the Pattern Stamp tool to create a wooden frame and even a decorative wreath of ivy to add the finishing touches to your personalised house sign. You can then print the sign onto a decal, mount it on MDF and hang it outside your home!

BEGIN BRUSHING
Setting up a snapshot

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
One hour

YOUR EXPERT
George Cairns

ON THE CD
Castle photo

01 Take a snapshot Open the file 'Castle.tif' from the disc. Go to Window>History to open the History palette. Click on the camera icon to capture a snapshot of the unedited image. A thumbnail called 'Snapshot 1' will appear. Click in the box to the left of Snapshot 1. The Art History brush will now use this snapshot as the source for your brush strokes.

WORKS WITH | PHOTOSHOP CS AND ABOVE

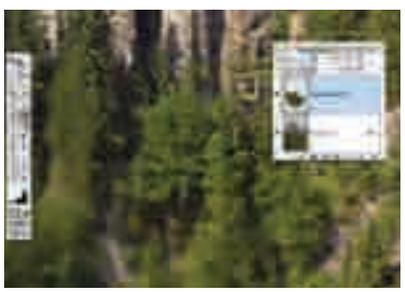
02 Define a pattern Before you start painting, turn the photo into a pattern. This will enable you to use the Pattern Stamp tool to restore important details later in the project. Go to Edit>Define Pattern. The image's name will automatically be used to label the pattern in the Pattern Name dialog window. Now click OK.

03 Blank canvas
Click on the Create New Layer icon at the bottom of the Layers palette to give yourself a blank layer to paint on. Label it 'Brush Strokes 01'. You'll use this layer to create a painted version of the photo's forest. Go to the Toolbox and select the Art History brush (Y). It shares a compartment with the ordinary History brush.

KING OF THE CASTLE
Put the Art History brush to work

04 Start painting
By default the Art History brush creates horribly blotchy strokes that bear no resemblance to the original source photo. In the Options bar set the brush's Style to Tight Short. Go to the Brush Preset picker and choose a small soft brush of around 9 pixels in diameter. Now start to paint over the trees.

05 Define a border As your finished painting is going to fit in an oval frame, there's no need to paint over the whole photo. To create an oval border select the Elliptical Marquee tool (M). Draw an oval to contain the castle and some of the foreground. Right/Ctrl-click inside the marquee and choose Make Work Path. The dotted marquee will turn solid.



06 Bigger brush strokes Carry on painting the trees that lie within the oval border. Use a larger brush tip of around 20 pixels in diameter to cover the foreground trees. As well as enabling you to convert the photo into a painting more quickly, the larger brush tip adds variety to your strokes, creating a uniquely painted look that you wouldn't get from a filter.

07 Little fluffy clouds
Create a new layer and label it 'Sky'. Set the Art History brush's Style option to Tight Medium to add variety to your strokes. Set the brush diameter to around 20 pixels. Paint over the clouds to create a more stylised-looking sky. Now add the background hills to the layer using the same rough and ready strokes.

Expert Tip

Different strokes

If you don't like the effect a particular Art History brush tip has on a photo – perhaps it's too impressionistic – don't worry. Simply change the size and style of the brush tip and paint over the existing strokes. Because the Art History brush uses the original unedited snapshot as a source, the new strokes will replace earlier attempts. Using this technique you will be able to add more detail by painting over areas that are impressionistic.

Expert Tip

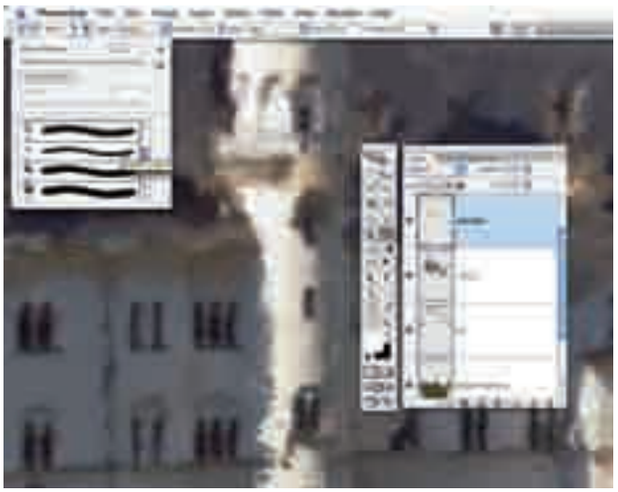
What's your name?

To create your pub-style sign you'll end up using lots of different brush tips and pattern designs. If you're unsure of the identity of a specific brush tip shape or pattern, just let the cursor hover over its thumbnail for a second or so. A yellow label will pop up and identify the brush or pattern for you. If these labels don't appear, go to File/Photoshop>Preferences>General and tick the Show Tool Tips box.

MAKING YOUR KINGDOM

The details make all the difference

08 Spatter Create a new layer and call it 'Castle'. To add more variety to your brush stroke texture go to the Brush Preset picker and scroll down until you find a Spatter-shaped brush tip with a diameter of 14 pixels. Set its Style to Tight Short. Paint over the entire castle to create an initially impressionistic foundation layer of brush strokes.



09 Reveal the windows Create a new layer called 'Windows'. Grab a Chalk-shaped brush tip from the Brush Preset picker. Reduce the size of the region that the brush will stylise by setting the Area option to 40. Set Style to Dab. Now you can dab in some detail around each window.

10 Perfect patterns To bring out some more of the castle's finer features it's time to use the pattern we created at the start. Create a new layer called 'Fine Detail'. Select the Pattern Stamp tool (Shift+S). Choose the Castle pattern from Pattern picker. Set the Pattern Stamp tool's Opacity option to 34%.

11 Restore detail Pick the Oil Medium Flow brush tip from the Brush Preset picker. Paint in details like parts of the horizontal lintels and give the impressionistic turrets a bit more definition. The low Opacity setting will help mix the detailed pattern brush strokes with the more stylised brush on the layers beneath.

12 Paint texture Once you've finished touching up your painting go to Layer>Flatten Image. The brush strokes are too flat. In order to give them depth, duplicate the background layer by dragging it onto the Create New Layer icon. Now go to Filter>Stylize>Emboss. Set Angle to 0, Height to 8 and Amount to 54%.

13 Layer blends Click OK to apply the Emboss effect. Label the embossed layer 'Paint Layer'. Set the layer's blending mode to Overlay. This hides the grey sections of the layer and creates dark ridges of paint around the edges of the brush strokes, which helps make them look like they've been built up as thick layers of paint.

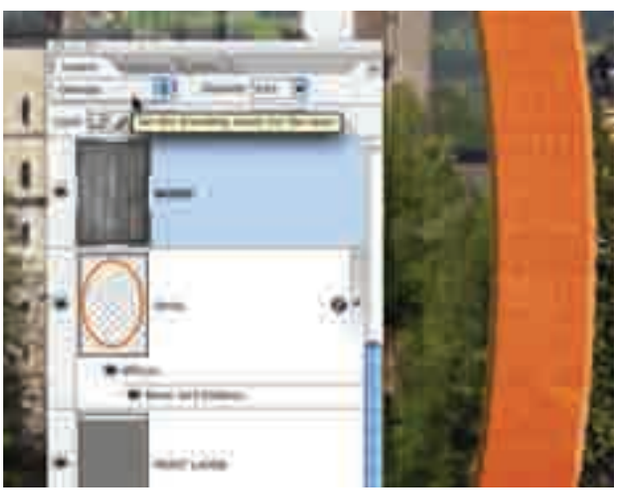
YOU'VE BEEN FRAMED

Create an oval wooden frame

14 Make some space Double-click on the background layer to unlock it. Zoom out to see the entire canvas. To create space for your oval wooden frame you need to extend the canvas. Go to Image>Canvas Size. Set Width to 140% and Height to 120%. Click OK and you'll see an extended transparent background.

15 Stroke a path Create a new layer called 'Oval'. Now select the Pattern Stamp tool and choose a hard-edged brush of 125 pixels. From the Pattern picker choose the orange Wood pattern. In the Paths palette click on the Oval path. From the Path palette's pop-up menu choose Stroke Path, and in the dialog box choose Pattern Stamp. Finally, click OK.

16 Bevel it To give the wooden frame some depth, target the Oval layer and click on the Add a Layer Style icon at the bottom of the Layers palette. Choose Bevel and Emboss, and click on the Bevel and Emboss label to edit its attributes. Now set Style to Inner Bevel and Technique to Chisel Hard. Set Depth to 71% and Size to 8 pixels, then click OK.



17 Add realistic texture Open the file 'Wood.jpg' from the disc. Use the Move tool (V) to drag the wooden planks onto your main project's work area. Target the Wood layer and go to Image>Adjustments> Desaturate. Set the Wood layer's blending mode to Overlay to combine the wood texture with the other layers. Reduce the layer's Opacity to 88%.

History lesson

Find inspiration for your sign

Nowadays we take the wonderfully colourful and diverse world of pub signs for granted, but the traditionally painted wooden pub sign didn't become official until the late 14th Century. Although some pubs had signs as far back as Roman times, Richard II passed a law in 1398 to force landlords to label their pubs with a hanging sign. As well as helping passing ale inspectors to locate the local pub, the sign also pointed the largely illiterate population in the direction of their next pint. Pubs took their name from a variety of sources. A pub's location often provided a name, leading to monikers such as the Railway Tavern. Sporting events also inspired pub names. Poultry punch-ups may not be the popular sporting events they once were, but pubs signs like The Fighting Cocks preserve the crueller side of our sporting heritage. Richard II's own coat of arms featured in the White Hart, a popular choice for pubs throughout the centuries.

www.pubsigndesign.com/gallery/gallery.html

Tool School

Stand out

Once you've stroked the Ivy pattern through an elliptical work path in step 20, make it stand out from the rest of the image by clicking the Add Layer Style icon at the bottom of the Layers palette. Now choose a Drop Shadow layer style. Set the Distance and Size of the drop shadow to 5 pixels. Set the Light Angle to 0 to make the light source match the lighting on the oval frame. This will give the 2D ivy wreath a 3D look.

Tool School

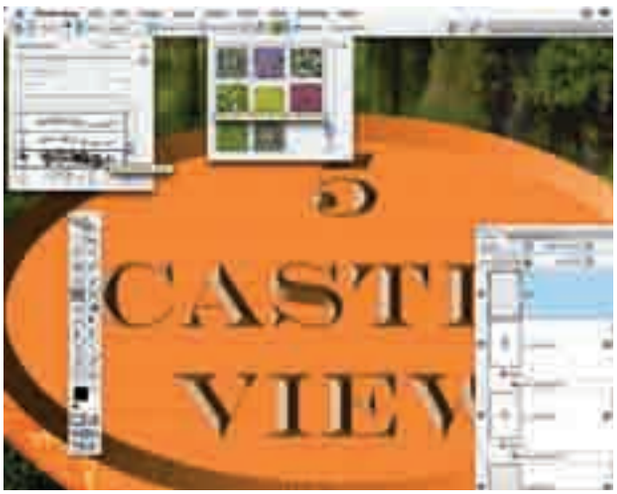
Trim the sign

Once you've created your pub-style house sign, go to the Paths palette and select the original work path that you used to create the oval frame. Right-click on the path's thumbnail, choose Make Selection from the pop-up menu and go to Select>Inverse. You can now select the Painting layer and the Wooden Plank layer and hit Backspace to delete any pixels that stray outside the area surrounded by the oval frame.

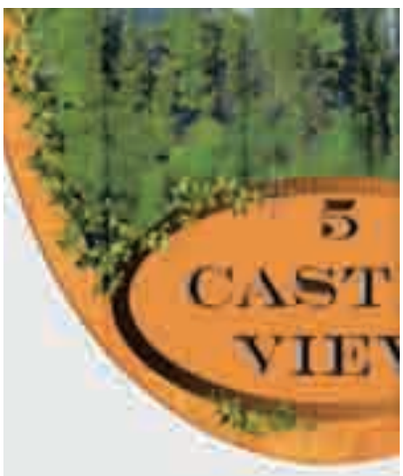
TEXTURE TIME

Go from 2D to textured

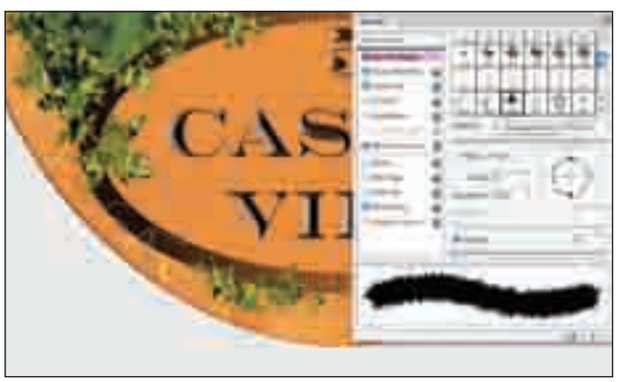
18 Create a nameplate On a new layer Edit>Fill an elliptical selection with the Wood pattern you used in step 15. Use Layer Styles to add a chiselled edge to the shape, and use the Horizontal Type tool to create a name and number (Engravers MT is an appropriate font). Set the text's Inner Bevel layer style direction to Down to create the engraved effect. Highlight the text and use the Character palette to adjust leading to suit.



19 Advanced brush tip Create a new layer called 'Ivy'. Select the Pattern Stamp tool. Go to the Brush Preset picker and reset brushes. Choose the Scattered Maple Leaves brush. Go to the Pattern picker, click the picker's pop-up menu and choose Nature Patterns. Append the new patterns and select the Ivy Leaves pattern. This creates a leaf brush that paints with an ivy texture.



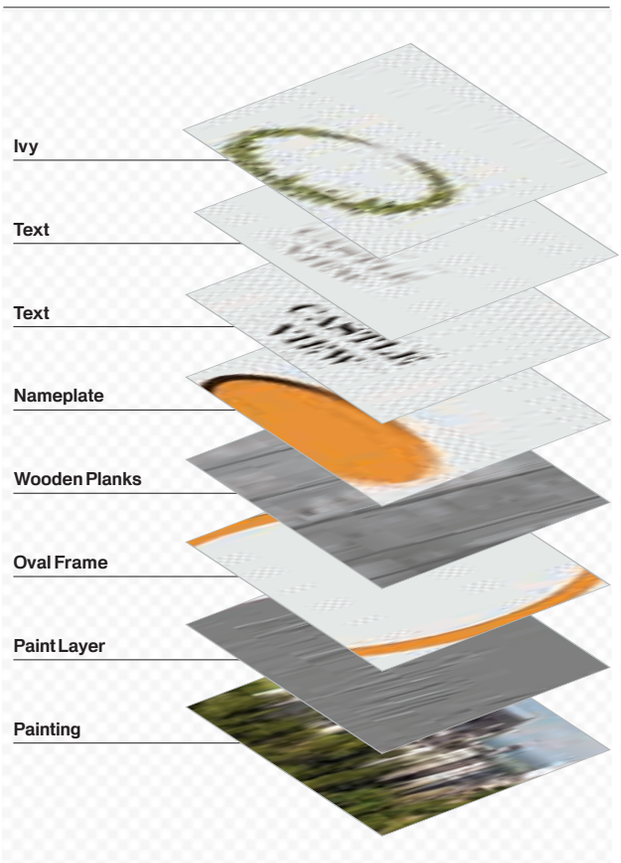
20 Create a wreath Modify the Pattern Stamp brush's behaviour by clicking on the Brushes Palette icon. Hit Scattering and reduce the Scatter value to 120%. Paint around the sign to create a wreath.



21 Make bigger leaves Drop the Scatter value down to 0% and up the brush size to 160. Dab the brush around to add a few larger leaves here and there. Now up the brush to 300 and do the same. You don't have to cover all the space, but give a feeling of randomness.

Layer structure

Sign of the times



eMag

FOCUS ON AUTOMATE OPTIONS

Automate options

Photoshop has some Automate functions that can save you time, present your work and merge files

Of all the Automate functions in Photoshop, the ones most users are familiar with are Batch and Create Droplet.

Batch enables you to record and run Actions. Setting up a new Action is easy: open the Actions palette and, with the image you want to adjust open, hit the Record button. Do everything you want to do to the image, such as change size, or carry out automatic adjustments. Opt to save your image to a specific location, or keep it open, and hit the Stop button. To carry out the same adjustments to a batch of images go to Automate>Batch and select the Action.

A Droplet is an extension of this. Go to Create Droplet in the File>Automate menu and select an Action. Name the Droplet and choose where to save it. In your chosen location an arrow icon will appear with a Photoshop logo on it. To use it, drag a selection of images onto the Droplet and Photoshop will automatically open and perform the associated Action. Other Automate functions are less often used, such as Crop and Straighten Photo (to isolate, crop and straighten pictures scanned in on one sheet) and Fit Image (which fits a picture to a particular size).

For the rest of this guide we'll take a look at the remaining Automate functions and show you how they can help.

File Edit Image Layer Select Filter View Window Help
New... ⌘N
Open... ⌘O
Browse... ⌥⌘O
Open Recent
Edit in ImageReady ⇧⌘M
Close ⌘W
Close and Go To Bridge... ⇧⌘W
Save As... ⇧⌘S
Save for Web... ⌥⇧⌘S
Place...
Import
Export
Automate
Scripts
File Info... ⌥⇧⌘I
Page Setup... ⇧⌘P
Print with Preview... ⌥⌘P
Print... ⌘P
Print One Copy ⌥⇧⌘P
Print Online...
Batch...
PDF Presentation...
Create Droplet...
Conditional Mode Change...
Contact Sheet II...
Crop and Straighten Photos
Fit Image...
Picture Package...
Web Photo Gallery...
Photomerge...
Merge to HDR...
Batch This is one of the most popular commands and is used to run Actions on a batch of images. Use with Create Droplet to speed up your workflow.
Merge options These last two options enable you to merge panoramic images (Photomerge) or pictures of different exposures (Merge to HDR) automatically.

Conditional Mode Change

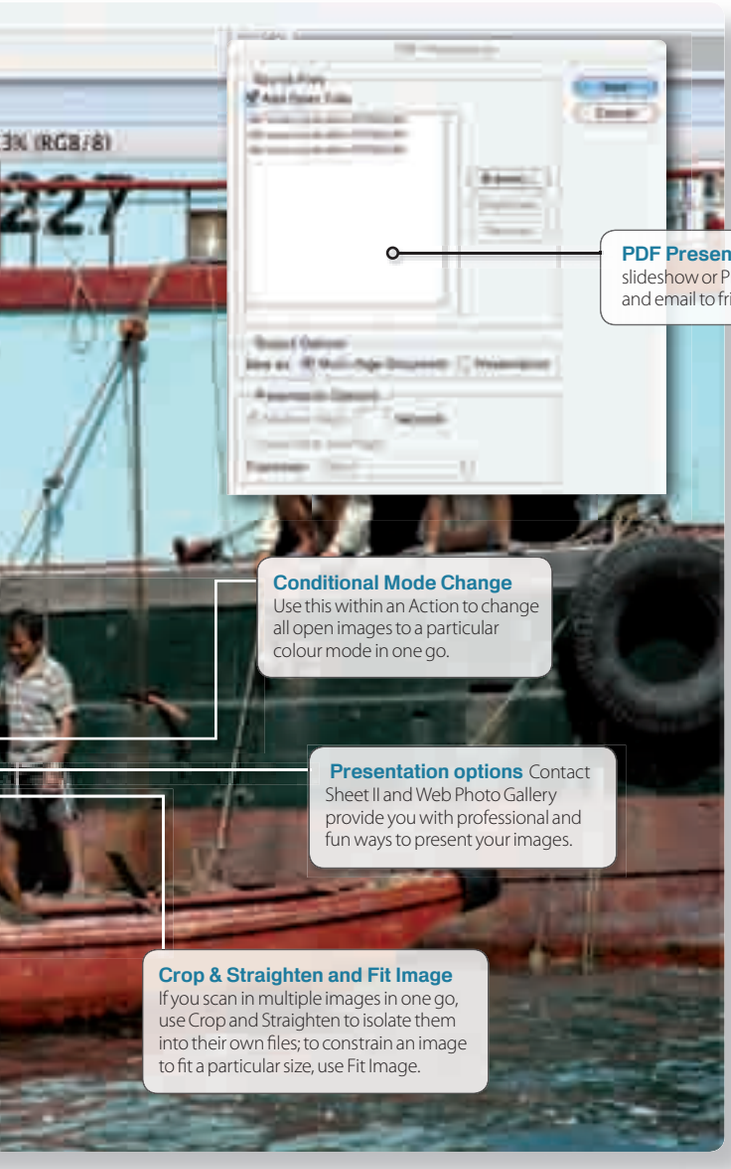
A bit of a mouthful, but what does it do?

The Conditional Mode Change option (File>Automate) allows you to convert an image from one colour mode to another. You could do this in the Image>Mode menu, but you'd have to select each image. Conditional Mode Change lets you work on many images at once and it's more flexible to use as part of an Action. You can select a number of source modes and convert to a target mode. All images opened with the Action will be converted to the target mode, as long as they start out as a source mode.

Create a merged image

Photomerge and Merge to HDR

There are two commands under Automate that allow you to merge images. Photomerge is used to create a panoramic image from a number of different images. It's easy to use, with Photoshop doing most of the work, but the result will depend on how good your source images are and how well you've lined them up in-camera. Merge to HDR enables you to merge different images of the same scene with various exposures to give you a perfectly exposed image.


PDF Presentation Create a slideshow or PDF document in minutes and email to friends or clients.
Conditional Mode Change Use this within an Action to change all open images to a particular colour mode in one go.
Presentation options Contact Sheet II and Web Photo Gallery provide you with professional and fun ways to present your images.
Crop & Straighten and Fit Image If you scan in multiple images in one go, use Crop and Straighten to isolate them into their own files; to constrain an image to fit a particular size, use Fit Image.

Tip

Saving using an action

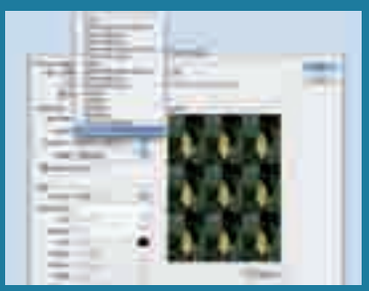
When you are recording an action be careful about where you save your images. It's best to create a folder on your desktop to home all the adjusted images, or you risk saving over the originals – meaning that any mistakes cannot be rectified. Also, all images will save to the same location as the one you recorded in the action and you might have to hunt around to find images in the future.

Picture Packages

As pretty as a picture

Present your work in a fun way with Photoshop's Picture Packages. They are customisable and really easy to create. Here's how to do it…

01 First steps Start a new Picture Package by going to File> Automate>Picture Package. In the dialog, navigate to the images you wish to include. The first image will load into the Layout box, ready for editing.



02 Edit the layout Using the drop-down menus and Edit Layout button, you can customise how your picture will appear and add labels using the bottom left part of the box.

03 Final product Photoshop will process the options and present the files. To arrange pages differently, select a file not a folder in step one and do each page separately.

Presentation is key

Show your work off

If you are working in a professional or semi-professional manner, the ability to show off your work is important. Picture Packages are nice, but more for showing friends and family than clients. The Automate menu gives you the option to create either a Contact Sheet or a Web Gallery, both of which give you a slick way to present your work. Also, both options can be customised to suit your needs, with all elements of the templates adjustable.

Universal appeal

Send your work around the world

PDFs are a great way to display your work, because everyone can view them with the free Adobe PDF viewer. Creating a PDF is simple in Photoshop, by selecting the appropriate options from the File>Automate menu. In the dialog box that appears, select the images you want to use and then choose whether you want to create a Multi-Page Document or a Presentation with a choice of transitions (this runs like a slideshow). It will then output to a location of your choice.

Tip

Be prepared

If using one of the presentation commands in Automate, get the images to use in the same folder. This saves browsing when you're creating the presentation.

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Approximately three hours

YOUR EXPERT
Charlene Chua

ON THE CD
Crack file

KEY SKILLS COVERED
What you'll learn

SCANNING IN TEXTURES
LAYER MASKS
LIGHTING EFFECTS

Create a batik effect in Photoshop

Get a taste of the exotic by cooking up some digital tie-dye and learning how to create first-class textures to boot

Whenever you think of an enchanted tropical getaway, it's hard to imagine a scene without batik in it somewhere. The brilliant dyes and patterns of batik immediately conjure up images of the exotic.

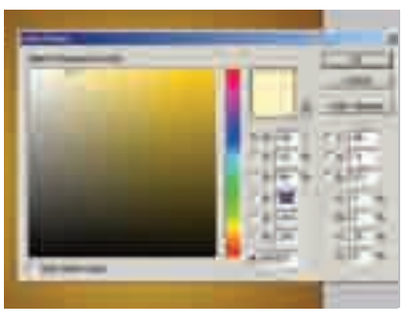
While in reality the term 'batik' refers to the production process of the fabric (see the Batik in the Real World boxout on page 68), for better or worse people have come to associate the term with the distinct look of the artform. Batik art can actually be found in Africa, India and China as well as South East Asia. The most common and famous batiks though, come from the Indonesian archipelago, where the art and culture have been closely intertwined for centuries.

All batiks are basically wax-resist patterns upon dyed cloth. As a result, the artwork usually remains the original colour of the cloth (itself usually white). Sometimes discoloration appears, intentionally or otherwise, when the masked areas interact with the dyes. The process of repeated dyeing gives batik a rich, multicoloured look, which in some cases can appear quite trippy!

In this tutorial we'll cover creating your own batik artwork in Photoshop using a variety of tools and techniques. We'll show you how to simulate the crinkly effects of multi-coloured dyed cloth, and cover some more advanced techniques using filters and masks. You'll need a scanner and preferably a digital tablet for this tutorial – although if you don't have a scanner you can try getting a substitute paper texture from **www.mayang.com/textures**. You can also use the hibiscus flowers we used by visiting **www.morguefile.com** and downloading them.

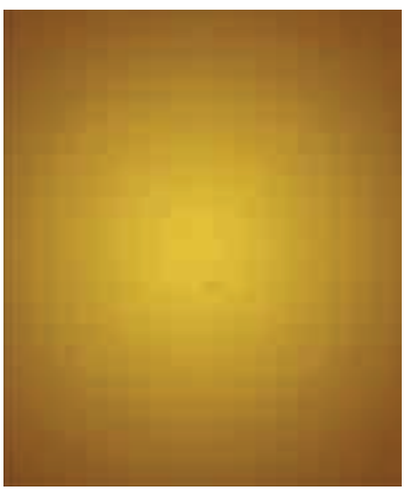
PREP THE DIGITAL FABRIC

Get ready to apply some dye



01 Select colours Start by creating a base colour for your artwork. Click on the foreground colour swatch in your Tools palette to call up the Color picker. In the box with the # symbol, input 'e6c637'. Click OK, and then repeat with the background colour. In the # box, key in '7d4810'.

02 Create a backdrop Select the Gradient tool, and select Radial Gradient from the top menu bar. Click to open the Gradient Editor and make sure your one is selected. Click and drag from the centre of your artwork outwards to fill the entire canvas. You can rename your layer if you like; we decided to call ours 'Gold Gradient'.

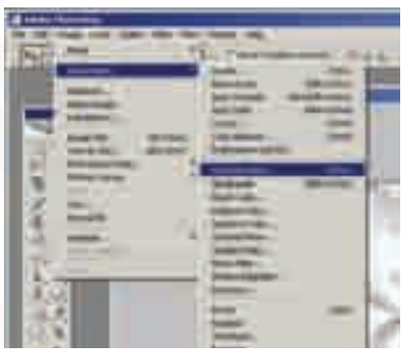


03 Make your own texture Traditional batik gets its trademark crinkly colours when the cloth is tied up and dyed in a variety of colour dyes. To simulate this in Photoshop, you can try scanning in a variety of crumply-looking surfaces such as crushed plastic or paper. We crumpled a plain sheet of paper and scanned it in.

WORKS WITH | PHOTOSHOP CS AND ABOVE

USING DIFFERENT COLOURS

Add more interest to the paper



04 **Modify colours** The paper texture is interesting, but to get it to look like ink blotches requires some Photoshop magic! Hit Image>Adjustments>Hue/Saturation, and click the Colorize button in the lower right corner. This will allow you to adjust the darker bits of the paper to a single colour.

05 **Colorize and blend** With the Hue/Saturation window open and the Colorize box checked, key in Hue: 320, Saturation: 64, Lightness: 0. This should change your paper to shades of pink. Hit OK to accept the changes. Now go to the Blending Modes drop-down in the Layers palette, and change it from Normal to Soft Light.

06 **Duplicate and Rotate** Select your paper texture layer and duplicate it (Layer>Duplicate Layer). Change this new layer's mode back to Normal and name it 'Purple'. Rotate this clockwise by 90 degrees (Edit> Transform>Rotate 90° Clockwise). You may need to also use Scale (Edit>Transform>Scale) to adjust it to fit.

Tip

Lock and unlock

Locking your layer is helpful because this allows you to only modify what is already on that layer. Activate Lock by clicking one of the Lock buttons in the Layers palette. The first allows you to move or recolour existing artwork but not add anything new. The second disables the ability to change colours but allows you to move the layer, while the third works vice versa. The last Lock button disables any editing features on that layer.

Batik in the real world

A miniature introduction to the art of batik

Batik conjures up different images to different people. To some people it brings to mind tie-dye shirts popularised by hippies. To others, it conjures up images of exotic women in sarongs strolling up and down tropical beaches.

The word 'batik' actually refers to the process that goes into creating these unique and interesting textiles. Although variations of batik exist from as far as Africa to Indonesia, all of them are created by the traditional combination of wax-resisting and dyeing.

In general, a design is created and transferred to the cloth. The design is then protected by being traced over again with wax. The waxed-out areas are protected when the cloth is dyed, leaving the artwork white. Different regions have different techniques hereafter, which involve more waxing and dyeing. At the end of the dyeing process the final wax is removed, producing a brilliant contrast between the dyed and non-dyed regions.

Advancements in technology and increased demand have made batiks accessible to people all over the world, but at a cost to quality. True hand-made traditional batik can seem very pricey, but if you consider the effort that goes into making it, the cost seems quite befitting.

Painting the batik

The batik cloth is first primed, and then a design is drawn or transferred to it by an artisan. Afterwards, a craftsperson will apply wax to the design. In Indonesia, where the most famous batiks hail from, this is normally done with a special wax pen.

Dyeing and drying

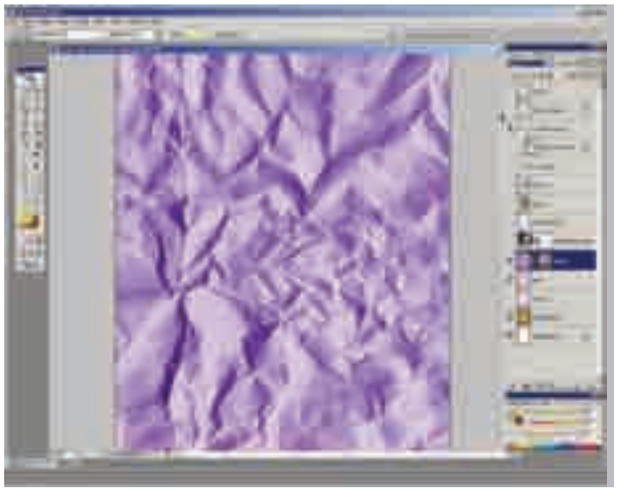
The waxed cloth is then soaked in a dye bath and dried. Depending on the complexity and skill of the artisan, this process could be repeated several times to achieve various dye and resist effects. Dyes are translucent, allowing later dyes to mix with earlier ones to produce new colours.

Batik for everyone

When the batik is done, the fabric can be used to make many different items. Good quality batik cloth can be displayed as an artwork on its own. However, it is normally made into items of clothing, from traditional sarongs to modern high-fashion outfits.

FINISH THE BACKGROUND

Ready to add the flowers



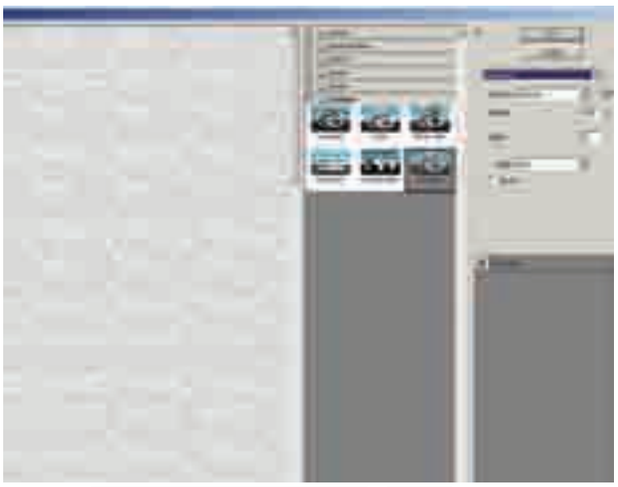
07 Adjust colours Use Hue/Saturation to adjust the colour so that the paper is purple. Check off the Colorize box again, and adjust the settings to Hue: 268, Saturation: 43 and Lightness: -16. Hit Image>Adjustments> Brightness/Contrast to set Brightness: -14, Contrast: 19. (You may have to adjust the values depending on how your scanned texture appears.)

08 Soften with Noise Change the layer mode from Normal to Multiply. Soften the effect of the colours by hitting Filter>Noise> Median. Enter 4 in the Median window. Apply the filter, then apply it again by hitting Ctrl/Cmd+F. This softens up the purple, and helps it to blend with the yellow layers underneath.

09 Create a layer mask The purple texture is looking good, but it's a bit too uniform at the moment. We can make it less so by simply masking out bits we don't want with the help of a layer mask. Select your purple texture layer. In the Layers palette, click the little icon at the bottom that looks like a circle in a rectangle.

10 Activating the mask See the white rectangle next to your purple artwork thumbnail in the Layers palette? Click it to work on the layer mask. Notice your foreground and background colours have changed to black and white. Whatever is black on a mask layer will be masked out completely; anything that's grey will create a mask with varying degrees of opacity.

11 Brush out unwanted areas Select your Brush tool and click the Brush preview to call up the extended menu. Click the triangle on the right, and load up the Wet Media Brushes. Choose the Watercolor Light Opacity brush, increase the brush size appropriately and brush generously on the mask. Now your purple layer looks a little less overwhelming.



12 Fake a canvas texture Normal cloth is made from woven threads, creating a slight texture. Simulate this by creating a new layer and fill it with a very light grey. Use the Texturize filter (Filter> Texture) to apply a light Canvas weave texture. Change the layer's mode from Normal to Multiply.

13 Trace out the hibiscus flowers Batik usually features patterns that are near white in colour as a result of being protected from the dye process. For this tutorial we chose to work with a couple of pretty hibiscus flowers from Morguefile.com. Visit the site and download 'hpim0880.jpg.' Drag and drop the image into your artwork.

Expert Tip

Masks in black and white

When you work on a mask layer, you only have the option to work in black, white and grey. If you paint in black on a mask, this will completely obscure or mask the original artwork. Greys however, only partially obscure the artwork. This is useful if you want your artwork to be partially visible. The darker the grey on the mask, the more the original image is obscured. White areas allow the original artwork to be seen without any change.

Picture credit

The hibiscus flowers we used in this tutorial were taken by S Sparrow, and were found on the excellent Morguefile site. As you download the images, be sure to check out the other photos and leave comments on ones you like or use.

Book Resources

Batik around the world

Popular as it is, no one is actually sure where batik originally came from. Some experts think it originated in the Middle East and spread across Asia, while others believe it to be the other way around. Either way, the wax-resist method has ingrained itself into many cultures and their arts. While the most popular batiks are Indonesian, check out these websites for a sample of the other kinds of batiks from around the world:

Malaysia: **www.batikmalay.com**

India: **www.exoticindia.com/batik/**

China: **www.chinahighlights.com/travelguide/batik.htm**

Africa: **www.batikguild.org.uk/historyAfrica.htm**

QUICK TRACING

Work on the main attraction

14 Lasso out outlines Use the Lasso tool to trace the outline of the flower. You don't have to trace it out perfectly – in fact it's better to leave a bit of space between the petals to make your shape appear more graphic. Hold down the Ctrl or Shift key to make multiple selections. When you're done, create a new layer and fill in your selection.

15 Trace out the second flower Repeat the process on a new layer by tracing out another flower, this time using 'hpim0882.jpg' from Morguefile. You might want to also trace out some of the leaves. You should now have two or more layers with flowers and leaves on them. You can use these simple shapes now to create your batik pattern.

16 Make duplicates If you haven't already, move your flower layers to the top of the layer pile. Duplicate them and use the Edit>Transform commands to create variety by rotating, flipping and resizing the duplicates. When you're done, your canvas should be filled with flowers.

17 Flatten and preen Select all your flower layers and Merge them (Layer> Merge Layers). Lock the merged layer, then apply a radial foreground-background gradient with the foreground as white, background: '#40174e'. Change the blending mode from Normal to Screen, and drop Opacity to 80%. Unlock the layer and apply a slight Gaussian Blur of 1.6 to soften the artwork.

18 Brightness and Contrast Now add an adjustment layer to jazz up the colours. Hit Layer>New Adjustment Layer>Brightness/Contrast. Set Brightness: 7 and Contrast: 26. Move your adjustment layer to the top of the Layers palette.

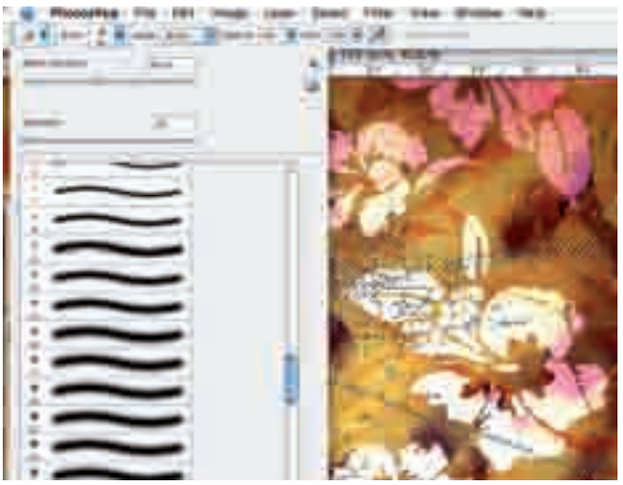
19 Crackle effect Open up the 'cracks' image from the CD. Make sure the image is in Grayscale mode and then go to Image> Adjustments>Levels. Bunch all three triangle sliders (Black, Grey and White) to the right-hand side as shown in the screenshot. Now click OK.

20 Wax on Now go to Select>Color Range and choose Shadows. Click OK. With the Select tool, hover over the selection until you see a white arrow, then click and drag the selection across to your batik document.

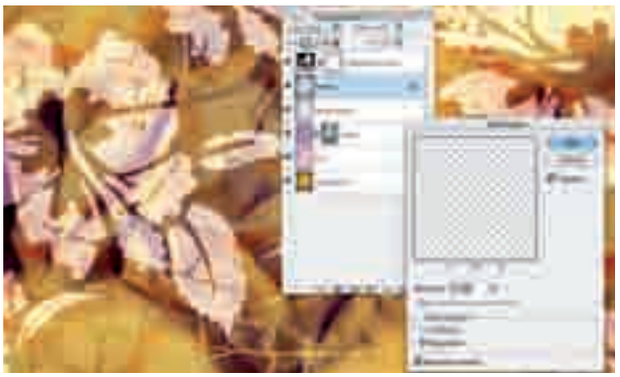
21 Wax off On the batik document go to Select>Modify> Contract, then contract by 2 pixels and click OK. Making sure you are on the flower layer, press Delete. Move the selection across this layer and delete a few more times so all the flowers look a bit distressed.

FROM COMPUTER TO HOME

Print the design for home use



22 Don't deselect! Keeping the same selection, click on the purple layer and click the Brush tool. Load the Basic brushes and with a soft large brush, with its Opacity lowered to 75%, lightly brush over a few of the selected areas. This should add to the creased effect nicely.



23 Add some texture To make the flowers look more as though they are part of the fabric, click on the flower layer. Go to Filter>Noise>Add Noise and change the Amount to 11.86. Click OK and then change this layer's Opacity to 56% and blending mode to Linear Dodge.

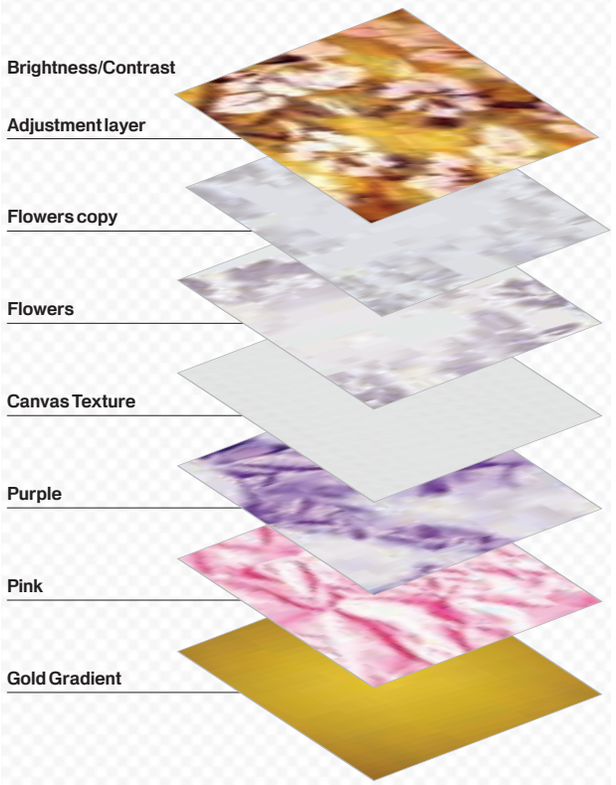
24 Duplication is what you need Finally, to finish off the design and brighten up the flowers, duplicate the flower layer, change its blending mode to Screen and drop its Opacity to 51%. Flatten and save.

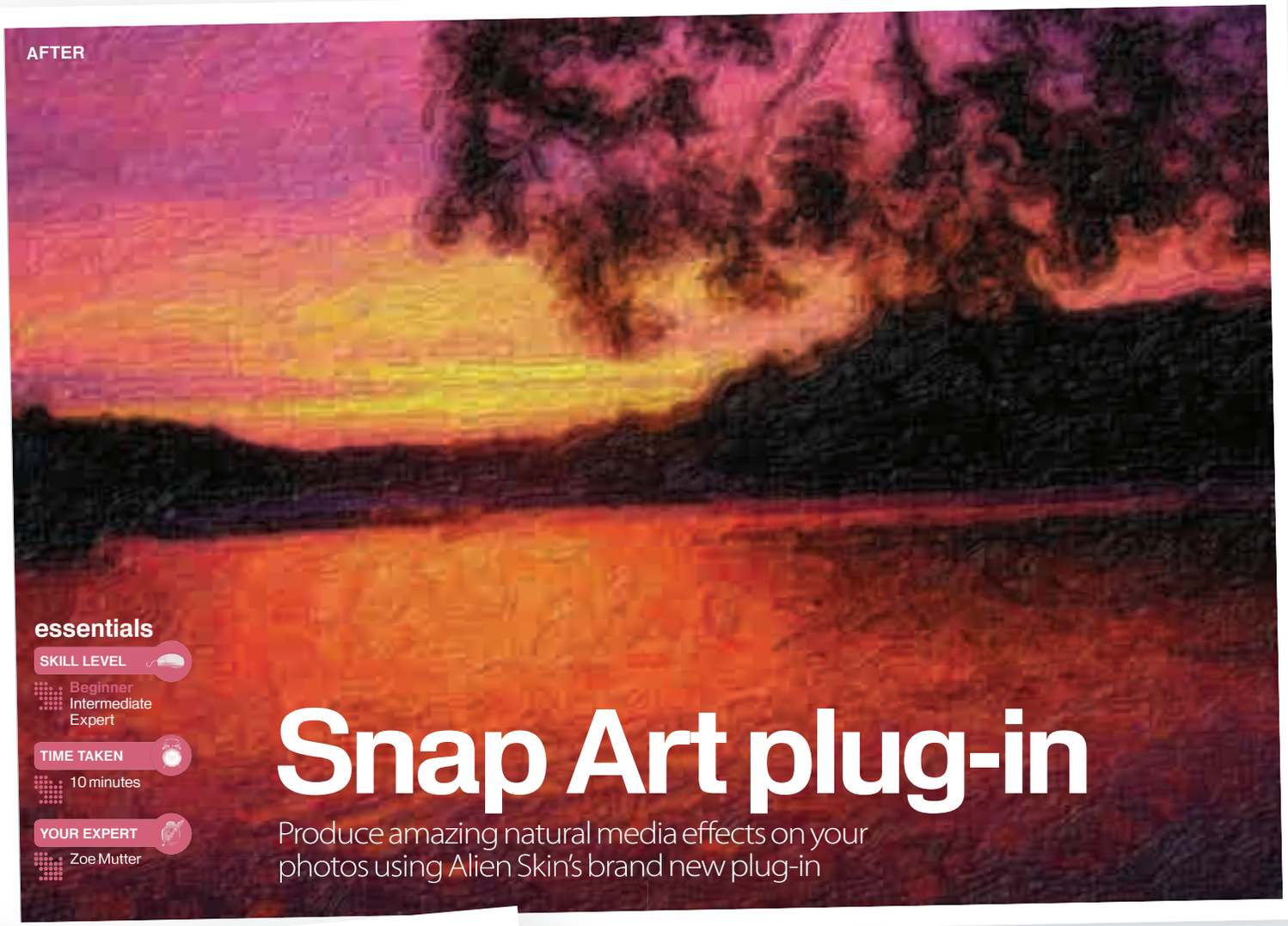
25 Print and peel You can print your design onto fabric and then apply to something like a cushion cover. We used adhesive cotton from **www.craftycomputerpaper.co.uk**, placed it in an inkjet printer and then printed! Once it was done, we peeled the backing off and stuck it to a cushion cover. Make sure it's nice and flat.

26 Stuck on you With your print on the cushion cover, you can now enjoy your creation. You may have to print on a few sheets to cover the cushion area, but with a pattern such as this batik, you don't have to worry too much about matching edges up.

Layer structure

The construction of a pattern





essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
10 minutes

YOUR EXPERT
Zoe Mutter

Snap Art plug-in

Produce amazing natural media effects on your photos using Alien Skin's brand new plug-in

Photographs can look fantastic with the application of Photoshop filters, making them look as though they've been created using artistic media such as oil paint or pastels. However, it can be a long and tricky process to make them look realistic. It's also quite difficult to retain the detail in more complex photos when trying to create such artistic effects.

Alien Skin has just announced its powerful plug-in, Snap Art, which makes exceptional media effects achievable within a few seconds, while preserving the detail of the original photograph. If left on the default settings, the effect of the selection of ten filters looks very natural. However, the plug-in also offers a lot of flexibility, using settings to adjust the intensity, lighting, canvas and technique used.

The filters within the plug-in make it possible to create effects such as oil paint, pen and ink, pastel, comic and pencil sketch. Your photos can now be made to resemble pieces you'd expect to see hanging on a gallery wall. Using a high quality printer and paper, you can output and frame your results to present them in style. Using the settings to alter the canvas effect within the image, you can determine the pattern and even the coverage of paint. This makes it possible to create a realistic effect with parts of the original canvas showing through the paint, as if it had been created by hand.

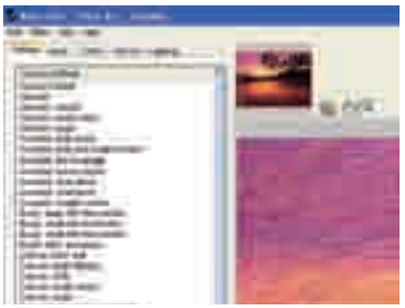
So, whether you want to replicate the subtle colour washes of watercolour or harsh and detailed graphite pencil sketches, there's a filter to suit. To test it for yourself, check out the 30-day trial on this month's cover disc. For more information on Snap Art, visit the website at **www.alienskin.com**.

GET SNAPPY WITH YOUR ARTY EFFECTS

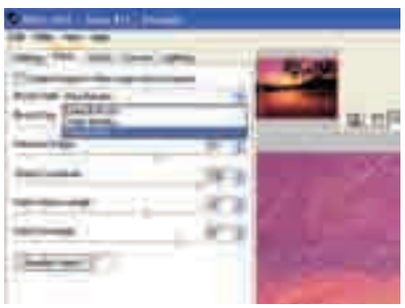
Make your photos look like masterpieces…

01 Select Snap Art After installing or downloading the plug-in, open the image in Photoshop that you want to apply the selection of filters to. Ctrl/right-click on the background layer and choose Duplicate Layer. This will create a copy of the image to work on and protect the original. Launch the plug-in by going to Filter>Alien Skin>Snap Art and then choose the filter you want.

02 Find your favourite filter We chose to apply the Impasto filter. The other filters use settings in a similar way but create a different overall effect. Impasto creates a similar result to oil painting but is more textured. The paint seems like it's been applied with a knife in sweeping strokes. When the Plug-in window opens the filter is applied on default settings.



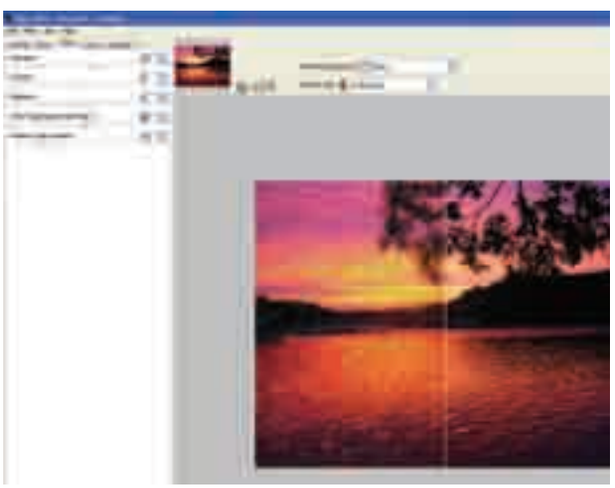
03 Lucky dip The first tab in the filter window is Settings. By clicking through these Factory settings, you can choose the perfect effect to suit your type of image. We chose to leave this filter on Factory Default and then alter each of the other settings within the filter's other tabs.



04 Disappearing act There are a lot of ways you can alter the brush style used to create the effect. Within the Impasto option you can choose between Default, Thick Bristles or Fine Bristles. We chose Fine Bristles for a subtler effect. By reducing the Brush Size slider to 35 we made it less harsh.

05 Shift and spin A lower Paint Stroke Length setting will mean that more strokes of a shorter length are used to create the image. A really low value will turn the strokes into dots. The Preserve Edges setting is best used in photos that are more detailed, as a higher value produces more strokes along strong edges.

06 Special edge effects A higher Stroke Curvature value means that the strokes are more curved, and on a minimum setting they are almost straight. If you want small areas of the canvas to show through, giving a natural effect, reduce the Paint Coverage setting. We also selected a Preview Split setting to see the before and after comparison.



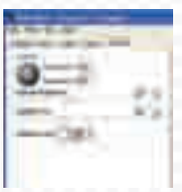
07 Taking it further Select the Colors tab to make colour alterations in the image. For an intense overall colour, increase Saturation. Create lighter highlights and darker shadows by increasing Contrast. For increased lightness of the entire image use the Brightness slider. You can change the whole mood of the image (cool or warm) by experimenting with the Color Temperature setting.

08 Apply the frame and effects Snap Art also allows you to determine the appearance of the canvas by selecting the Canvas tab. There are many pattern settings in the Canvas Texture menu. We chose Canvas, Rough Weave. To determine the strength of the canvas effect, use the Canvas Thickness slider. The size of the canvas pattern can also be changed using the Canvas Zoom setting.

Expert Tip

Light your image

In addition to selecting the type of canvas and way the paint is applied, you can also choose the way the light hits the image. Select the Lighting tab and then click and drag in the lighting sphere to choose where the light hits the image. You can then also adjust the highlight brightness, size and colour.



Snap Art discount

Alien Skin has offered a $20 discount on Snap Art 1.0 to readers. To receive your discount for the plug-in, which retails at $149 (£75), simply pop along to: **www.alienskin.com/?affiliate=247623**.

Advice

Visit the advice centre for help with fixing photos, solutions to your image-editing problems and directions to helpful destinations on the web

Your expert panel…

GEORGE CAIRNS
A Photoshop user for many years, George can tackle any problem

ZOE MUTTER
Zoe's a keen photographer and a whizz at fixing common flaws in images

JO COLE
The web is awash with helpful sites, and Jo brings you the best ones out there

What you'll find in this section

Q+A
Get to the bottom of your image-editing woes in this part

PHOTOFIX
Send us your problem shots for advice on making them all better

RESOURCES
We guide you to the best websites for tutorials and instruction in using the Photoshop software

Send your questions to…

Post you questions to *Photoshop Creative* Q&A, Imagine Publishing Ltd, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ.

Alternatively you can email us at **PCR@imagine-publishing.co.uk**.

Q+A

Let us sort out your image-editing quandaries

Clever compositing

Q I am trying to cut out a person and paste them into a new background. I'm using the Magnetic Lasso to select them. The figure looks like it's been cut out from a different photo. What techniques can help me make it look as though the figure belongs in its new location? I'm using CS.
Carl Arnold

A Before you start editing, take a look at your source images. Make sure the lighting on the figure matches the lighting in the new background. Mismatched shadows on the foreground figure and the background elements will give the game away that the figure has been composited into the shot. Make sure that there's no discrepancy between picture noise in your source files (although you can add grain to the figure if necessary to make them match the background image's noise). Another important point to consider is the angle at which the two shots were taken. If the photographer was crouching to take the figure's photo and standing when shooting the background, the perspective between the composited elements will be mismatched.

Once you've found suitable source photos, choose your selection weapon. The Magnetic Lasso is perfect for creating an initial selection, especially around the complex edges of a person. Make sure you set the Lasso's Feather option to 2. By making a soft-edged selection, the edge of the figure will gently blend with the pixels in the background image. This helps integrate the two components and avoids that sharp 'cut and paste' look which gives the game away that the image is a composite.

You could Edit>Copy the figure and Edit>Paste it into its new environment. However, no selection tool will do a perfect job first time round, so you should give yourself the option of being able to modify the selection to make it perfect. This is where layer masks earn their wages! Double-click on the photo's thumbnail in the Layers palette to make it editable, then click on the Add a Mask icon at the bottom of the palette. The background will vanish, leaving the figure intact. It'll have a nice soft edge thanks to the Magnetic Lasso's 2-pixel Feather setting. Look at the layer mask's thumbnail. The selected figure will be white;

This composited figure has a telltale halo of background pixels. You can hide halos to create a convincing composite

Tip

You can assign keywords to photos via File>File Info; hit Description and type the keywords. If you've assigned keywords to other files you can access/assign these words without having to retype them. Click the arrow on the right of the Keywords field and a list of words pops up. Scroll down and click a word to assign it to an image.

Feather values

Change a selection's Feather value even after drawing it

We mentioned above the importance of setting a Feather value before making a selection to help blend the edge of a composited figure with the pixels from its new background. You may find that you're halfway through a complex selection and have forgotten to type in a Feather value. Instead of starting from scratch, complete the selection and then Ctrl/right-click inside the 'marching ants' marquee. A contextual menu will pop up, enabling you to set a new Feather value and soften the edge of the existing marquee.

KEYBOARD SHORTCUTS Tool shortcuts

	PC	Mac
Gradient tool	G	G
Paint Bucket tool	G	G
Blur tool	R	R
Sharpen tool	R	R

the unselected background will be black. You can fine-tune the selection by hitting B to grab the Brush tool. Paint a white brush on the mask to make more of the figure visible. Use a black brush to hide any background elements that were missed by the Magnetic Lasso. Make sure the brush tip is nice and soft to keep the edge of the figure soft. The beauty of layer masks is the fact that they are non-destructive, giving you the freedom to experiment with hiding and revealing complex elements such as hair. Unlike 'marching ants', the mask will be there when you re-open a closed file, so you can perfect the selection at your leisure.

Now add a new background. Zoom in to 100% – you should see the pixels from the edge of the figure mix nicely with the background pixels. However, you may notice a fringe or halo of pixels from the figure's original background. There are a couple of ways to remove halos. You can Ctrl/right-click on the mask and choose Add Layer Mask to Selection from the pop-up menu. The 'marching ants' will appear, clinging to the figure's edge. Go to Select>Modify> Contract. A value of 2 pixels should do the trick. The 'ants' will tighten their grip around the figure. Go to Select>Inverse. Now Edit>Fill the selection with black. The halo will vanish.

Chalk carvings

Q I'm interested in creating a modern version of those chalk carvings you see carved into hills in England. It'd be a cool way of advertising modern products if we could simulate this effect in Photoshop (without churning up any real turf!).
Abigail Tyler

Carve your own design or logo into a hillside near you with a little help from Photoshop's Layer Styles

A England has a variety of huge chalk carvings etched into its hillsides, such as the 360-foot high White Horse of Uffingham. Carvings like this are reputed to be thousands of years old. We can create a 21st Century chalk carving of any object we like thanks to Photoshop's amazing tools. Fancy seeing your pet cat as a giant chalk carving? A couple of filters and a tinker in the Layer Styles palette is all you need!

Select a source photo to form your modern-day chalk carving. We went for a sports car because its smooth sleek lines made it suit the stylised look of traditional chalk carvings. Isolate

Shift it

Place a layer in a new file so it matches its last position

In order to move a layer's contents from one document to another, you can go to Select>All, Edit>Copy and then Edit>Paste. This will successfully place the copied contents in the centre of a new layer in the destination document. If both documents are the same size you can make the transported contents occupy the same position that they occupied in their original document. Click on a layer thumbnail and then hold down the Shift key. Drag the thumbnail onto the work area of the new document and it will appear in the same place as it was in the source document.

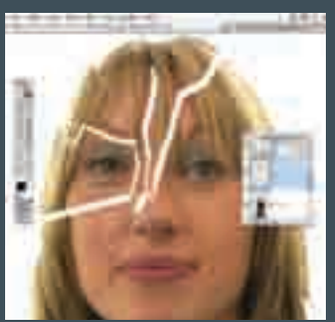
BREAKING GLASS

Create a broken mirror graphic

Q How can I re-create the effect of a face looking into a broken mirror? Ideally, I would like to see different facial features reflected in shards to create a dramatic and unsettling illustration.
Ben Eve

A **You can create a broken mirror effect quickly and simply by using the Polygonal Lasso and the Layers palette. And with a little help from the Layer Styles dialog window, you can add depth to your shards to give them a more realistic 3D look.**

01 Make a Polygonal selection Open your source file and select the Polygonal Lasso. Place the mirror's would-be reflection on a separate layer. Click to draw jagged-edged shards around key details. Hold Shift and add a few more shards to the selection.



02 Smash and grab With the 'marching ants' active, go to Layer>New>Layer via Cut. This removes the selected pixels from the layer and pastes them on a new one. Use the Move tool to offset the shards of glass. Now repeat to create more fragmented facial features!

03 Rise and shine Select a layer of fragments and hit the Add Layer Style icon. Choose Drop Shadow. This adds depth. Add a Gradient Overlay style. Set the blend mode to Overlay and Style to Reflected. This makes the mirror fragments catch the light and look more realistic.

KEYBOARD SHORTCUTS Tool shortcuts

	PC	Mac
Smudge tool	R	R
Dodge tool	O	O
Burn tool	O	O

X-RAY VISION

Use filters/layers to see through metal!

Q I really want to create a spy-themed poster and was thinking about using the concept of an airport security x-ray machine in the design – perhaps scanning a Bond-style briefcase packed full of weapons. Can you tell me how I can go about faking this x-ray effect?
Patrick Brookes

A That's a cool concept, Patrick. After a bit of experimenting (and much humming of 007's signature tune) we've come up with a technique that lets you turn a source image into a hi-tech x-ray effect. Now pay attention 007 as we demonstrate…

01 First steps Open a suitable source file for the briefcase's contents. Copy the layer and go to Filter>Stylize> Glowing Edges. Drag Edge Width to the right and increase Edge Brightness to define the object by its outline. Increase Smoothness to simplify the lines.

02 Colour in Select the original layer and place it on top of the layer stack. Change the foreground colour to a bright green and make the background blue. Go to Image>Adjustments> Gradient Map.

03 Mix it Place the Glowing Edges layer over the Map version. Set the Glowing Edge layer's mode to Linear Burn. Group and add a layer mask. Target the mask, create a circular marquee, Select>Inverse it and Edit>Fill it to make the edge of the group fade out.

the object and remove its background. To simplify the photo go to Image>Adjustments> Threshold. In the Threshold dialog drag the slider to the left until the object is reduced to a few black-and-white shapes. Hit OK. To smooth out the monochrome image further, go to Filter>Artistic>Cutout. Experiment with the Number of Levels and Edge Simplicity sliders until the black-and-white image looks like it's been rendered with a few simple strokes of a brush. Different source files will need different settings, but you want to end up with a design that makes the object recognisable using the fewest shapes possible. This will make a more believable chalk hill carving.

Add the black-and-white design to a suitable background as a separate layer. Now grab the Magic Wand and cut a few more holes in the shape by selecting and deleting black sections. Remove any remaining areas of black by setting the layer's blending mode to Lighten. Now only the white parts of the design will be visible.

To make the object fit into the terrain of its new environment go to Image>Transform> Perspective. Drag the top corner handle inwards to make the 'carving' match the perspective of the background image. At this stage the would-be carving will look like it's floating on top of the background layer. To give it that 'etched into the hillside' look, target the carving's thumbnail in the Layers palette and click the Add a Layer Style button. Choose the Bevel and Emboss effect. In the Layer Styles dialog box click on the words 'Bevel and Emboss' to edit the effect's attributes. Set Style to Inner Bevel. This makes the edge of the carving look indented. To create an etched effect, set Technique to Chisel Hard. Set Direction to Down, or the shape will appear to rise up from the surface of the hillside!

The trick to making the object look like it has been scraped into the hillside is to get the lighting right. Adjust the Angle and Altitude of the Global Light until the shadows on the indentations are in the right place. Play with the Size slider to create a shallow or deep etched effect (we used a value of 8 pixels to carve our sports car into the hillside).

As a finishing touch, give the smooth white texture a more realistic chalky feel by adding a Pattern Overlay layer style to the layer. Edit the pattern's attributes in the Layer Styles dialog box. Click on the Patter picker and choose the Clouds pattern. To make the chalk texture look more subtle set its Opacity to 24%. Shrink it down to 39% using the Scale slider. Hey presto – you've carved your own unique design into a hillside without breaking into a sweat!

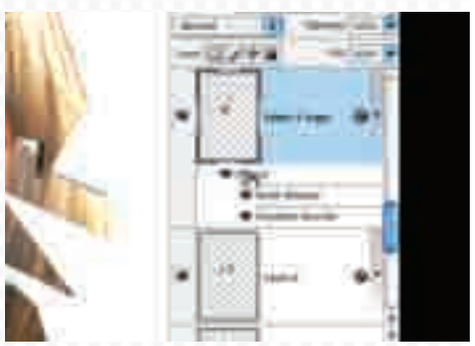
Digital deluge

Q I would like to create an image that symbolises the side effects of global warming, and thought that flooded London landmarks might do the trick. How can I go about swamping the capital in a Noah-style flood?
Sebastian Reece

Multiple layer styles

Take layer styles from one layer and apply to another

In our Breaking Glass walkthrough on the previous page we used Layer Styles to give the glass fragments a sense of depth and texture. This involved lots of tinkering with attributes in the Layer Styles dialog window. It would be quite time-consuming if you had to start applying layer styles from scratch for each new layer of glass, but fortunately you can transplant layer styles from one layer to another with ease in CS2. Click on the list of layer styles beneath a particular thumbnail, hold down Alt and then drag the list to a new layer in order to apply them to it.



KEYBOARD SHORTCUTS Tool shortcuts

	PC	Mac
Sponge tool	O	O
Path Selection tool	A	A
Direct Selection tool	A	A
Horizontal Type tool	T	T

Use a Flaming Pear plug-in to create a bad case of rising damp in a matter of minutes!

A When you shoot the source photo for your flooded London scene, tilt the camera to give the landmark a waterlogged look! Statues and columns may begin to fall if their foundations get soggy. If you're using source images you've already shot (or stock photos), use Edit>Transform>Rotate. You could try duplicating the main layer and using Edit>Transform>Flip Vertical to create a reflection of the landmark. You'll need to use the Move tool to push the reflection down in the frame. You could then experiment with filters such as Filter>Distort>Ocean Ripple to rough up the reflection layer's surface. You'll need to trim the top section of the filtered layer to turn the horizon into a straight line.

An alternative way to turn on the taps is to download a plug-in that's dedicated to the job. Go to **www.flamingpear.com** and download the free fully working demo of Flood. Pop the plug-in icon into Photoshop's Plug-Ins folder and restart the software. Go to Filter and scroll down the menu to Flaming Pear. Hit Flood.

The Flood filter's interface lets you create a surface that's as flat as a millpond, or stir up some ripples with a digital breeze. On its default settings the waves are a little over the top and the effect looks digitally created. Reduce the Waviness slider to around 11 and calm things down. You'll then see more detail of the reflected object in the water's surface.

Use the Horizon slider to add a few million more gallons to the scene or pull the plug and reduce the water level. You never need to worry about hosepipe pans in the digital realm!

Groovy grading

Q **Lots of programmes on TV seem to tweak the image to create hyper-real colours and really strong shadows. I guess this is to make the footage look less like video and more like a Hollywood movie. How can I re-create this in Photoshop?**
Nathan Moore

A Once video footage has been shot it is often sent for grading. This means that each shot's colours and contrast levels are tweaked to make them cut smoothly together and remove any inconsistencies. Sometimes the raw footage is dramatically altered to give the programme a distinctive visual signature. A common technique is to crush the black levels so there's virtually no detail visible in the shadows. You can do this in Photoshop by clicking the Create New Fill or Adjustment Layer icon at the bottom of the Layers palette and selecting Levels. Grab the Shadow Input Level slider on the left and drag it to the right. This adds more midtones to the darkest level possible, creating larger areas of clipped black shadows. Hit OK to apply.

Many TV shows also boost the colour of shots to give them an extra kick. Create a Hue/Saturation adjustment layer and drag the Saturation slider to the right. You could also reduce the colours but keep the dramatic black levels. This washed-out high contrast look is popular with crime shows. On the left of our screengrab, the image is straight from the camera. The right-hand side has been graded!

Create striking high contrast images with vibrant colours using Levels and Hue/Saturation adjustment layers

Book Resources

Landscape photography always promises to deliver quality results, and is a skill definitely worth mastering. One great book to get you inspired is Mastering Landscape Photography by Alain Briot. This book is packed with beautiful shots and concise text that gives you the information you need to take outstanding images. The book is published by Rocky Nook and costs £13.89 from Amazon.co.uk. Catch the full review of it next issue.

Stack it

Reduce clutter in Elements 5.0's Organizer

Some digital cameras enable you to shoot in rapid-fire mode, causing you to capture multiple images in seconds. This can clutter the Organizer with similar shots. You can tell Elements to automatically stack similar shots in a single pile to save space. Go to Preferences>Camera or Card Reader. Tick the Automatically Suggest Photo Stacks box. Elements will now look out for consecutively similar files and offer to stack them for you on import. You can also stack photos manually by Shift-clicking on them then right-clicking and selecting Stack>Stack Selected Photos.

Fighting fringes

Banish fringes using Levels

In the first question we turn a marquee selection into a layer mask, then modify the selection to hide a fringe. A faster way to remove fringes is via the layer mask's Levels. Click its thumbnail, go to Image>Adjustments>Levels, grab the Shadow slider on the left and drag it right, narrowing the soft greyscale border around the figure so it tightens and hides the halo.

PHOTO FIX

Send in your troublesome images for us to fix…

Send your problematic photos on a CD to:

Photo Fix, *Photoshop Creative*, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ

Unfortunately we cannot return CDs

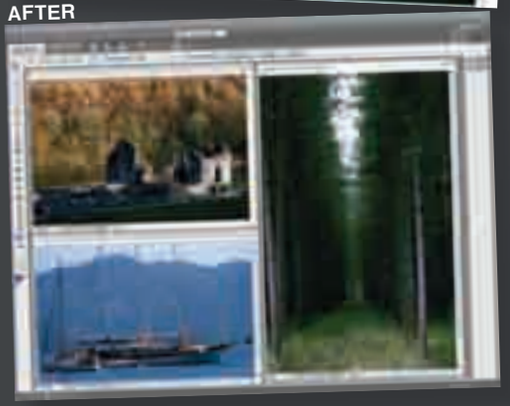
Divide and conquer

Save time by scanning all your photos at once on the scanner bed and letting Photoshop divide them up

When scanning in a collection of small photos, you may as well scan in a few at once. This means you're making full use of the scanner bed and it also saves you a lot of time. If you're using Photoshop Elements to edit and enhance your scanned documents, you can now save even more time by making use of one of the options in the Image menu. By choosing Divide Scanned Photos, Elements will separate each of the images you scanned in into individual documents. This is a far easier alternative to selecting each of the photos with the Rectangular Lasso tool and then copying and pasting them into new documents. What's even better is that you don't have to worry about placing the photos straight on the scanner bed, because the Divide Scanned Photos command will straighten them all up for you. Yet another terrific time-saver to speed up your workflow…

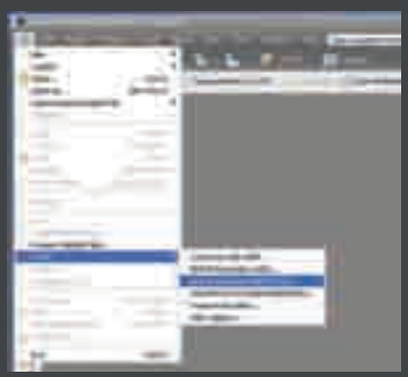
BEFORE

AFTER

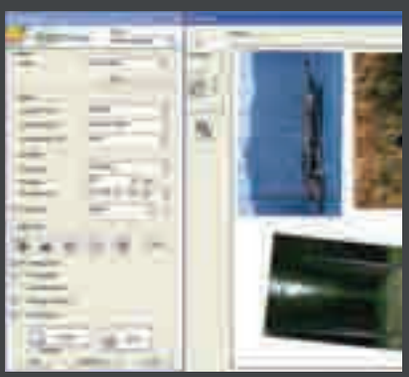


EASY DIVISION

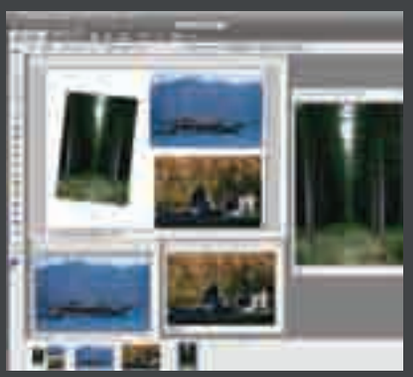
Separating scanned images needn't be a hassle



01 Place your images Place all of your images on the scanner bed. It doesn't matter if they are entirely straight because Photoshop will sort this out when it divides them up. Open Photoshop Elements and go to File>Import. You can then choose your scanner from the list.



02 Preview and scan Now select the correct settings for your photo, such as Document Type and Resolution. Choose Preview first to see what your images will look like. If you're happy, press the Scan button for the documents on the scan bed to be scanned in and appear in Photoshop Elements.



03 Split them up Once your scan finishes and appears as a new Photoshop document, choose Image>Divide Scanned Photos. This will split up each of the images into separate documents, ready for you to save as individual files and saving you the time of cutting them up yourself.

Tool School

Bins aren't just for rubbish

When scanning, the Photo Bin is useful for organising multiple documents: go to Window>Photo Bin and use the arrow button at the bottom to increase its size. By clicking the thumbnails you can easily switch between the separated photos.

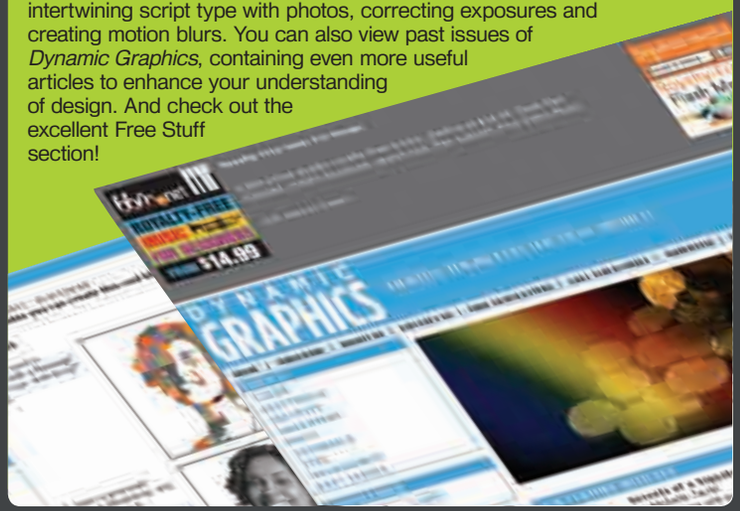
RESOURCES

Even more fantastic Photoshop goodies from the World Wide Web...

DYNAMIC GRAPHICS

www.dynamicgraphics.com

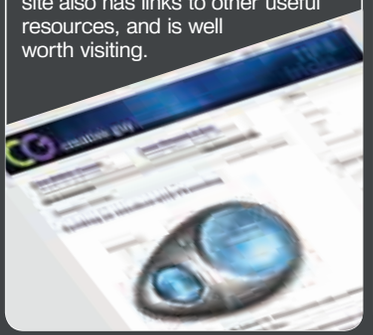
Dynamic Graphics is a design mag, but the supporting site is bursting with useful info and tutorials. It's arranged into areas such as Colour, Identity and Print. Each has a great selection of in-depth articles, all relevant to the creative individual. Plus, there's a section dedicated to tutorials for various apps including Photoshop. These include intertwining script type with photos, correcting exposures and creating motion blurs. You can also view past issues of *Dynamic Graphics*, containing even more useful articles to enhance your understanding of design. And check out the excellent Free Stuff section!



CREATIVE GUY

www.jdempsey.com

This is a blog site created by James Dempsey. It's aimed at beginner and intermediate designers, featuring tips, tricks and discussion about design and design apps. Finding info is easy, as the site is divided into categories such as Photoshop, Tutorials and Commentary. Blog entries are made regularly, making this a very extensive and impressive source of info. The site also has links to other useful resources, and is well worth visiting.



PIXEL GROOVY

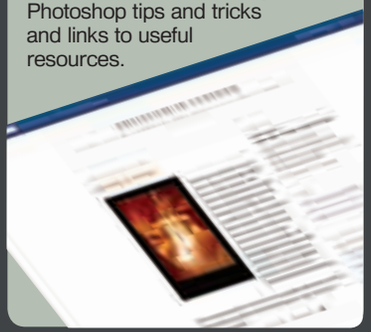
www.pixelgroovy.com

Pixel Groovy is an innovative site that lets users say how useful they find the tutorials. You don't have to sign up to view them, only to submit your own or make comments. There's a wide range of tutorials for various design apps, including nine pages on Photoshop. You can see what visitors thought of a tutorial by the number of grooves it was awarded. This has the feel of a community site, as you can cast your own opinion and see what others think. The site also has its own blog.

PHOTOSHOP INSIDER

www.scottkelby.blogspot.com

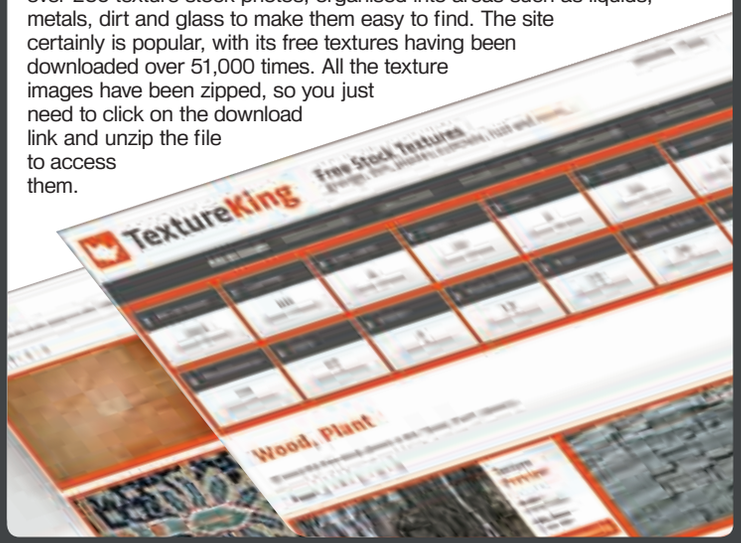
Photoshop Insider is Scott Kelby's blog. What better person to find out the latest Photoshop news and resources than the editor of *Photoshop User* magazine and President of the NAPP? Scott brings you ground-breaking advances in technology, updates on his own creative and photographic projects, details of events and competitions, Photoshop tips and tricks and links to useful resources.



TEXTURE KING

www.textureking.com

This fantastic resource allows you to download stock photos of interesting textures for free. Texture King is hoping to develop the facility so that users can upload their own textures. There are over 260 texture stock photos, organised into areas such as liquids, metals, dirt and glass to make them easy to find. The site certainly is popular, with its free textures having been downloaded over 51,000 times. All the texture images have been zipped, so you just need to click on the download link and unzip the file to access them.



MASBOY

www.masboy.com

This site has tutorials for Photoshop, Dreamweaver and Fireworks, but you'll be pleased to hear most of them are for Photoshop. There are explanations of how to create over 30 different effects, all of which look very realistic and professional. Some of the most impressive are producing text that appears to be frozen, creating water ripples and making natural-looking leaves from scratch. Each lesson has detailed but not too text-heavy steps, plus large images and screengrabs.

eMag

creative reviews

Discover more about an all-in-one from HP, a Wacom tablet for the budget-conscious, an online photo printing service and the best creative books

Main review

HP Photosmart C5180 82

Other reviews

Wacom Volito2 84
Snapfish Memory Books 85

Book reviews

Calligraphy with Photoshop 86
Web Photoshop: Start Here! 87
Shooting Digital 87
Photoshop Elements 5.0: The Missing Manual 87

"Speed, quality and value for money makes this a winning all-in-one"

HP Photosmart C5180

HARDWARE

HP Photosmart C5180

An all-in-one that incorporates a winning combination of speed, quality and convenience

info

COMPANY
HP

WEB
www.hp.co.uk

PRICE (SRP)
£169

OPERATING SYSTEMS
PC and Mac

MINIMUM REQUIREMENTS
Windows 98 SE, 2000, Me or XP

Mac OS X v10.3.9, v10.4

We have to say that we found the HP Photosmart C5180 – as we've found other HP all-in-ones that we've tested – **fairly noisy during setup and the scanning of images.** However, this extremely minor negative point is far outweighed by the exceptional quality of this machine in other areas, especially when printing onto HP Premium Plus Photo Paper.

Because the printer features six individual ink cartridges, it is more economical since they can be changed separately when they run out. But what really stands out are its resolution specs. The scanner has an optical resolution of 2400, and the print resolution is also very high at 2800 x 1200 optimised dpi colour.

The Ethernet networking of the machine makes sharing its functions across small networks easy. It's also compatible with many types of media card and enables you to connect your digital camera for quick and convenient direct printing without involving your computer. The machine is designed to cope well with high volume photo printing, with the speed at which each 10 x 15cm image is printed being a superb 12 seconds.

"THE MACHINE IS DESIGNED TO COPE WELL WITH HIGH VOLUME PHOTO PRINTING"

Using HP's CD and DVD Tattoos – thin plastic labels for creating personalised discs – you can print water-resistant glossy designs that make your projects look instantly more professional. One of the main features of the C5180 that makes it stand out from other

TAKE A CLOSER LOOK

Discover exactly what makes the Photosmart C5180 stand out from the crowd

Here's your chance to marvel at the features of this mean machine…

6.1cm colour LCD
You can select from the menu, and view photos direct from your camera or memory stick using the flippable colour screen.

Panoramic possibilities
Using HP's Panorama photo paper you can now print panoramic images with or without borders which measure up to 210 x 594mm.

Memory cards slots
The media card slots are located on the front, enabling direct printing from memory cards like CompactFlash, MultiMedia Card and Media Stick.

all-in-one units is its ability to print panoramas. Using HP's special panoramic-size Premium Plus Photo Paper, you can print panoramic images easily, with or without borders, by loading the sheets in the same way as A4 paper and then adjusting the paper size when selecting print settings.

The 6.1cm colour LCD screen makes selecting and printing your photos direct from a camera or memory card simple. It's also adjustable so can be angled upwards, making it even more convenient.

The design of the unit's front is clean and well laid out, with all buttons of a sensible size and arranged right the way across the front of the machine.

The Photo Fix function, which is activated using one of the buttons on the front of the unit, applies HP Real Life technologies to photographs that are printed. When the feature is turned on it will automatically remove red eye and enhance lighting, contrast and sharpness in order to improve your photographs.

Using the Photosmart Express button on the unit, you can view and print selected photographs from your memory card or camera which is connected to the machine, save photos from your media card to the computer, reprint photo originals or email photos to others.

When scanning in images, including panoramic photographs, you can either use HP Photosmart software or the machine's Scan menu button.

The Copy menu button on the Photosmart C5180 makes it equally easy to select precisely how you want your image to be copied using the colour LCD screen in order to select size, quality, number of copies, and advanced options such as cropping and lightening or darkening the photo.

We were also impressed to discover that you can print a nine-frame video sequence from video clips that are on your camera's memory card without using your computer. If you prefer to use your computer to print and scan, then the HP Photosmart Premier software, which is included, enables both basic and more professional adjustments of your images to be carried out.

The unit is very well priced, and considering that it enables you to scan, copy and print at a high level of quality, HP really does have every area covered.

The Photosmart C5180 is an affordable all-in-one unit that stands out from the rest, and should fulfil all your scanning, copying and printing requirements.

SPOILT FOR CHOICE

This all-in-one from HP not only produces top quality scans and prints, it also has the ability to print out panoramic shots…

There's a scanner in there as well Lifting the lid converts the unit into a scanner. It's so thin it is hard to believe that such amazing scans can be achieved.

Supreme quality The standard of prints is incredibly high, resembling crisp and vibrant professionally outputted images.

PROS

- Panoramic printing capability
- Print directly from your memory card or camera using buttons on the unit
- Support for wide range of media cards
- 6.1cm colour LCD screen
- Individual ink cartridges
- Fast print speed
- Affordable all-in-one

CONS

- The setup process is noisy
- The scanner is quite loud

VERDICT

9.5

Very easy to use. Excels in quality and speed of both prints and scans

"ONE OF THE MAIN FEATURES OF THE C5180 THAT MAKES IT STAND OUT FROM OTHER ALL-IN-ONE UNITS IS ITS ABILITY TO PRINT PANORAMAS"

Computer not essential
When directly printing from memory cards or a digicam you don't need a computer – all options can be selected from the machine's buttons.

Load it up
It's an easy process to load the printer with paper, and it even includes an auto-engaging photo tray for 10 x 15cm photo paper.

Simplistic software
You can choose between HP Photosmart Express for fast printing or HP Photosmart Premier, which allows more advanced printing adjustments.

HARDWARE

Wacom Volito2

Enjoy the benefits of a top graphics tablet without spending a fortune

Pen pal The Volito2 pen is very comfortable and boasts pen sensitivity that allows you to control Photoshop commands such as brush size.

Pen holdall When you're not using the tablet, the pen can be placed here, so you don't lose it.

Tablet work area This is where you quite literally make your mark. By using the pen on this area, you control what the cursor does on your screen.

info

COMPANY
Wacom

WEB
www.wacom-europe.com

PRICE
€49.90 (approximately £34)

OPERATING SYSTEMS
PC

MINIMUM REQUIREMENTS
Windows 98 SE, ME, 2000 or XP

DETAILS

Take a closer look...

The pen is ergonomically designed, and has two programmable switches – can be mapped to multiple screens.

With the active area being A6, it can easily be transported, which is ideal for those with little desk space.

A compact, easy-to-use tablet and software for around £30. Now that's certainly money well spent!

The ArtRage painting app is included, allowing you to go wild with digital media such as crayon and oil paint.

Wacom has a reputation as THE manufacturer of graphics tablets. Its professional Intuos3 range gives users unbridled control over Photoshop's tools, especially the brushes. But for the average home user, the Intuos tablets may seem a little too pricy and a little too fancy. Enter the Volito2.

Although it sits in Wacom's low-end consumer bracket (it's normally targeted at the education market) we think the Volito2 is perfect for anyone who is curious about what a tablet does, but who doesn't want to spend a fortune finding out. It comes with a pressure-sensitive pen, which means you can set Photoshop's brushes to respond to how much pressure is exerted. The Pen Tablet control dialog enables you to customise the settings of your tool and the Tip Feeler slider is used to adjust the sensitivity of the pen. For example, a soft setting is ideal for broader or lighter brush strokes. This is invaluable when it comes to painting in Photoshop, but is also handy for standard image-editing tasks.

To make it comfortable and easy to use, the tablet includes an ergonomic hand rest and the pen features a rubber holding area. The pen also has two programmable side switches which you can assign functions to, such as opening applications you use frequently.

If you're unfamiliar with using a graphics tablet and want to make the transition from mouse to pen, the interactive tutorial and manual provide all the assistance you need. Even though the Volito2 has an active area of roughly A6 size, you can map it to your monitor so no area is left untouched. Another great feature of the tablet is the ArtRage software that's supplied. This is a very good painting package that allows you to sketch with pencils, paint with oil paints and even glitter! It also supports layered PSD documents and allows you to import and export images.

This isn't a new tablet and it doesn't boast features never seen before. And even though it's not necessarily targeted at the graphics market, we think it will suit a home user down to the ground.

PROS

- Comfortable and easy to use
- Sleek and ergonomic design
- Programmable switches on pen
- Versatile ArtRage software
- Affordable – perfect for first-time users
- Compact and easily transported

CONS

- Not compatible with Macs

VERDICT

9.7

Compact, performs well and is ideal for designers needing a portable solution

PRODUCTS

Snapfish Memory Books

Looking for a special way of presenting photos? See what these books have to offer

A lot of people (us included) **make such a hooplah about working in a digital environment, we forget it's nice to go traditional once in a while and produce something that can be held in the hand. Photo albums are a good example of this.** There's something very comforting about opening a book filled with favourite photos, and no amount of digital trickery can compare.

But things aren't this black and white. Over the past few years, more and more companies have started producing 'photo books'. These combine the ease of digital with the physicality of a traditional album, so you get the best of both worlds. Instead of having to stick photos in an album, a company will print directly onto the album's pages. One company to offer this service is Snapfish.

The Snapfish site has three options for photo books (or memory books, as it calls them). The hardcover version measures 8.5" x 11.5", and there's also a paperback option (5 3/4" x 7 3/4") and a set of three photo books (each 2 3/4" x 3 3/4"). What's great is that you can pretty much design the book to look as you want it. You can upload your photos direct from your hard drive, then follow the instructions to choose colours, layout and text – or let Snapfish design it for you. The books have a set number of pages, but you can pay to add more. You could easily create a very expensive book, but if you're sensible about page layouts you can fit in lots of images.

Once the printed book comes back, you'll not be disappointed. Snapfish is part of HP, so it's no surprise the prints are bright and colourful, and the paper is good quality. The hardcover has a luxurious linen feel, while the paperback has a textured card cover. The tiny photo books are sweet – perfect for kids.

There's not really much to fault. Snapfish makes creating a memory book easy, and the finished product is very nice indeed. Visit the site – you can also order other photo gifts such as canvases, posters, jigsaws and mugs.

info

COMPANY
Snapfish

WEB
www.snapfish.co.uk

PRICE
Hardcover (20 pages) – £19.99

Paperback (20 pages) – £12.99

Three pocket books (24 pages) – £7.99

DETAILS

Take a closer look...

The Snapfish website has plenty of guidance covering how to create and design your own memory books.

The set of small photo books is really sweet, and a lovely method of presenting your images in a simple way.

You can even add captions or larger pieces of text in order to give your memory book its own story.

The hardback books have a textured feel and a photo insert on the front. They are perfect for special images.

Clear colours The print quality of the memory books is excellent, with nice bright colours and good tones. The paper quality is also good, so the books feel special.

Different choices You have three different size choices for the books, and each comes with a set number of pages. If you need more pages, you can pay for additional ones.

PROS

- Clear instructions on the site
- Good quality product
- Exceptional printing

CONS

- Can get pricy if you add more pages

VERDICT

9.0

The website makes it easy to order, and the final product is good quality

BOOKS

Calligraphy with Photoshop

Discover how to produce elegant text… no quill and ink required!

Calligraphy with Photoshop shows that you can be just as creative with type as with your images in Photoshop.

This guide not only concentrates on producing creative lettering using your computer, it also delves into the importance of good letterform and the way text is produced traditionally using calligraphy pens. It even touches on the vocabulary a calligrapher would use. Information on the software and hardware used, such as scanners, graphics tablets and printers, is given in the opening chapters for those new to creating calligraphy digitally.

As the main focus is on digital calligraphy in Photoshop this does make up most of the book, from the important subject of image size and resolution through to how to work effectively with colour. One of the most useful sections is on using Photoshop's calligraphic tools, which points out that many of the brush presets in the app are calligraphic in form. More advanced areas featured include using gradients, textures and filters with calligraphy, composition and outputting your finished work on specialist papers.

This is a really excellent book which demonstrates the amazing calligraphic results that can be produced using Photoshop.

Go colour crazy Applying colour to your text doesn't have to make use of block fills. The correct application of gradient fills can look even more effective, as demonstrated in this step-by-step tutorial.

Texture and transparency Calligraphy looks best when on a textured background, and using Photoshop's Opacity feature the texture can be made to show through the type.

info

AUTHOR
George Thomson

PRICE
£16.95

PUBLISHER
Ilex

ISBN
1-904705-54-5

BECOME A CALLIGRAPHY EXPERT

It's all about technique

Tool techniques Learn how to use Photoshop's set of calligraphic tools, such as setting the pen nib width using Brush Diameter.

Extra help There's a vast range of additional tools that can help you create perfect lettering, such as Wacom's Cintiq graphics tablet.

Get to grips with the method Traditional calligraphic techniques are also covered, so you can see how each letter is properly formed.

Taking your text further There are many ways you can push your lettering to the limits, such as using transformations and paths.

Output issues We love printing our work on special artistic paper, and this is particularly important when printing calligraphic projects.

NOTES | LET US KNOW IF THERE'S A TYPE OF PHOTOSHOP BOOK YOU'D LIKE US TO REVIEW – JUST EMAIL PCR@IMAGINE-PUBLISHING.CO.UK

Web Photoshop: Start Here!

Become a web wizard with this easy-to-follow and informative guide

info

AUTHOR
Peter Cope

PRICE
£14.95

PUBLISHER
Ilex

ISBN
1-904705-04-9

This is not only the perfect guide for beginners in web design, it also gives a good grounding in the basics of using Photoshop for image manipulation and enhancement. The book first explores the creation of designs in Photoshop then moves on to optimising them for the web, producing web page layouts and even creating simple animations. Complex issues are also included, such as choosing and using web-safe colours and slicing images so they can be turned into web page graphics. Topics like creating rollovers and buttons are made simple with step-by-step tutorials. The book may not suit you if you're an experienced Photoshop user – but if you want to learn to use Photoshop and ImageReady to transfer images into designs for the web, it's ideal.

Get your images ready for the web *Web Photoshop: Start Here!* covers important issues such as selecting the best image compression and how to optimise a graphic.

WEAVE YOUR WAY ONTO THE WEB

A little knowledge will help you avoid the tangles

Correct colour When optimising images for the web it's vital to consider the colours used and choose web-safe colours.

Putting it all together Apart from the page elements, it's important to know how to create effective backgrounds.

Button brilliance You'll need navigation buttons, and both basic and complex designs are covered in this book.

Map it all out Image maps can be daunting, but they are made easy with step-by-steps and supporting images.

Shooting Digital (Second Edition)

Learn how to take beautiful shots like a professional digital photographer

info

AUTHOR
Mikkel Aaland

PRICE
£25.99

PUBLISHER
Wiley

ISBN
0-470-04287-7

In this book the highly skilled photographer Mikkel Aaland shows you how to perfect the art of digital photography. It covers all stages of the process, from what to consider before you start shooting to organising and sharing digital photos. There are technical chapters covering how to work with RAW data, and also those focusing on creative considerations behind shooting subjects like portraits. Events such as weddings and birthdays are commonly photographed and therefore perfect subjects for *Shooting Digital*. Specialised techniques such as shooting digital panoramas are covered in the last chapter, where you're shown how to stitch multiple images together.

The book is cleverly structured into common areas of digital photography, including shooting fast-moving action, landscape and black-and-white, and uses beautiful and vibrant shots (most full page) to demonstrate the best examples. Even if you're an experienced photographer, *Shooting Digital* will give you a better understanding of your camera and the results you can achieve.

Photoshop Elements 5: The Missing Manual

Take a guided tour around the features of the latest version of Elements

info

AUTHOR
Barbara Brundage

PRICE
£28.50

PUBLISHER
O'Reilly

ISBN
0-596-52728-4

The Missing Manuals are popular guides to computer products and topics. *Photoshop Elements 5: The Missing Manual* is just as useful as other books in the series. It's quite chunky, but easy to follow thanks to annotated images and step-by-steps. Even if you're familiar with Elements 4 you will benefit, because all the new features are covered in detail. The book also has a supporting site where you can download images to use in the tutorials.

If you want to take your Elements creations further you'll be interested to read the chapters Elements and the Web, and Photo Galleries, Slideshows and Flipbooks. Both quick fixes and advanced tools and filters are covered, so this is ideal for both novice and experienced users.

If you'd like to find out exactly what's been added in the new version of Elements, check out our Big Technique this month.

Exhibit

Welcome to the pages of the magazine where we hand control over to entries for previous Readers' Challenges. Are you featured this time?

Issue 16's challenge featured a merry band of mismatched images including a cockerel, a snail, some sea shots, beer barrels and a stone archway.

Lesser mortals may have been baffled by what to do with all these, but we knew you wouldn't shrink from a challenge and were delighted to see all the different entries piling through the postbox.

It seems the cockerel was a firm favourite with a lot of you, and he appears in all sorts of guises – from the leather-clad biker in our winning shot, to vector and pattern designs.

It was also good to see how you used tutorials in the magazine to make your challenge entries, and we feature two such entries over the page.

Please don't feel despondent if we haven't featured your entry here. We do get sent an awful lot, so keep trying and one day you will see your artwork in print! So enjoy this issue's entries and turn to page 98 for the latest challenge.

Get your work featured

If you'd like to share your work with other readers, send your pictures in to us and you could be featured on these pages. Just pop your images onto a CD and send it to:

Exhibit, *Photoshop Creative*, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ, UK

Alas, we can't return any CDs. If your entry is under 2MB, you can email it to **PCR@imagine-publishing.co.uk**

Chris Pyrah

Rock 'n Roll

"The sheen on the rooster's black plumage put me in mind of a leather jacket, and so on to a Fifties rocker. With a bit of warping here, desaturating there and a study of your Displace Filter article, I came up with Mean Gene."

Why it's a winner!

Chris has done a fabulous job of merging the leather jacket in with the feathers, and created a very convincing image. The fact that feathers poke through make the jacket look like it really belongs. The background helps contribute to the feeling of the Fifties, and you can almost hear the revving of motorbike engines in the distance. Well done Chris!

George Boyce

What Have We Here?

"Martians return to the scene of their devastation, only to find a sole survivor… the lizard from challenge 13! Can you find him?"

Lee Burton (top left)

Untitled

"I made approx six copies of both the hen and snail. I rotated each so that they formed a flower shape and then I linked the layers to copy the flowers."

Vileyn Wilfried (middle left)

Vineyard

"This is a vineyard with a twist. This is the first time I've had the courage to send my brainstorming in, and I hope you like it."

Chris Vincent (top right)

Good Layer

"For this old-style inspirational poster, parts were hand-drawn or traced with the Pen tool. I particularly like the eggs – made using Dodge and Burn."

Exhibit

Turn to page 98 and enter this issue's Readers' Challenge

Peter Brooks

The Lost City

"I started by collecting images from stock sites to use for the background and other parts. I added all the creatures and plants, then I used the Ocean Ripple filter which gives the building the underwater feel."

Mark George (left)

Untitled

"I designed this work piece through various styles shown in previous editions of the magazine. I used a similar way to colour the chickens as was shown in issue 15. The final outcome took approximately three hours to complete."

John Murphy (above)

Rainy Day Manor

"The house was converted to quadrotone and colourised to give a golden/sepia effect suggesting diffused warm light bathing the subject. The rest is pretty much the result of playing with masks, channels and layer styles."

Amanda Riley (above)

Drunken snails

"Down in the lane, curious snails and a cockerel sampled the local brew. I enjoyed this challenge and decided to have some fun with the images." *Looks like they've found some pretty mean moonshine there, Amanda!*

Dave Shaw (above)

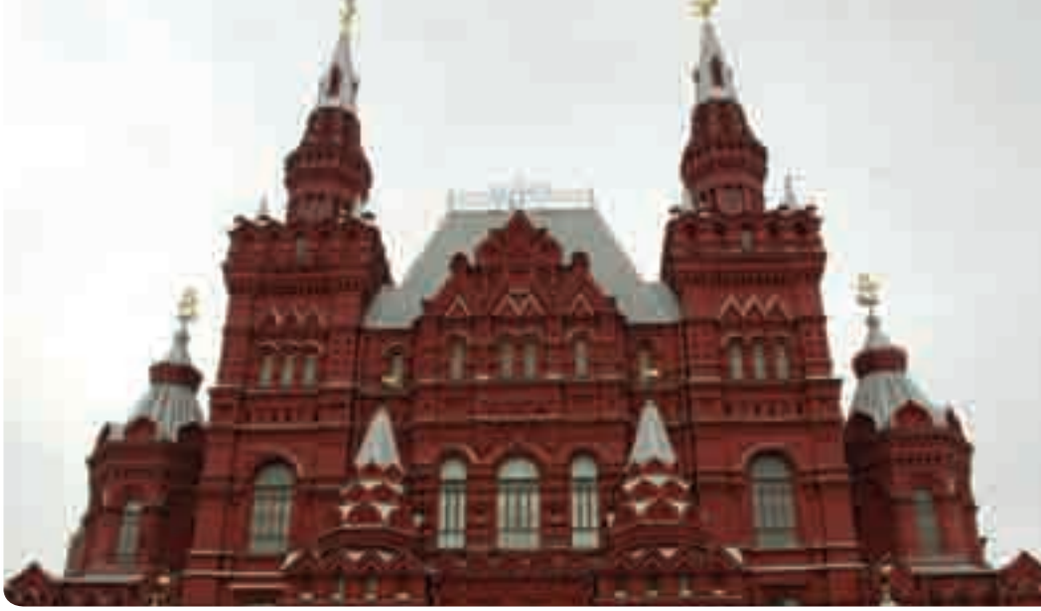
Vampire

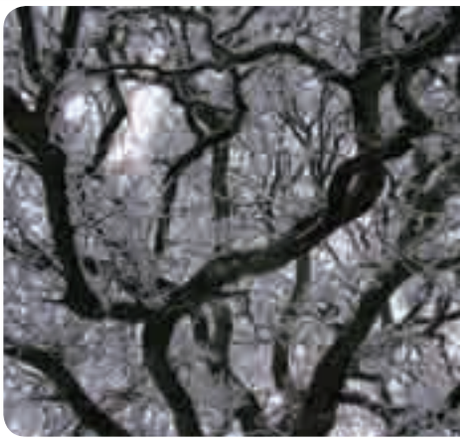
"Although the original photo was not mine, I have enhanced the tones and manipulated the mouth and eyes. The rest of the picture is made up from goodies out of your magazine."

Michael Tickle (right)

A Vision

"I used various techniques from your tutorials and also a couple of plug-ins to help. I thought of what an artist's impression would have been like all those years ago… I then merged the sketch into an old-style painting."





Enter our challenge and see your work in the magazine!

HOW TO ENTER

Access the Readers' Challenge folder from the side panel on our CD and copy it to your desktop. Once you've completed your masterpiece, send it to us on a CD along with your name, address and a few words about your creation, to:

Readers' Challenge
Photoshop Creative
Imagine Publishing
Richmond House
33 Richmond Hill
Bournemouth
Dorset, UK
BH2 6EZ

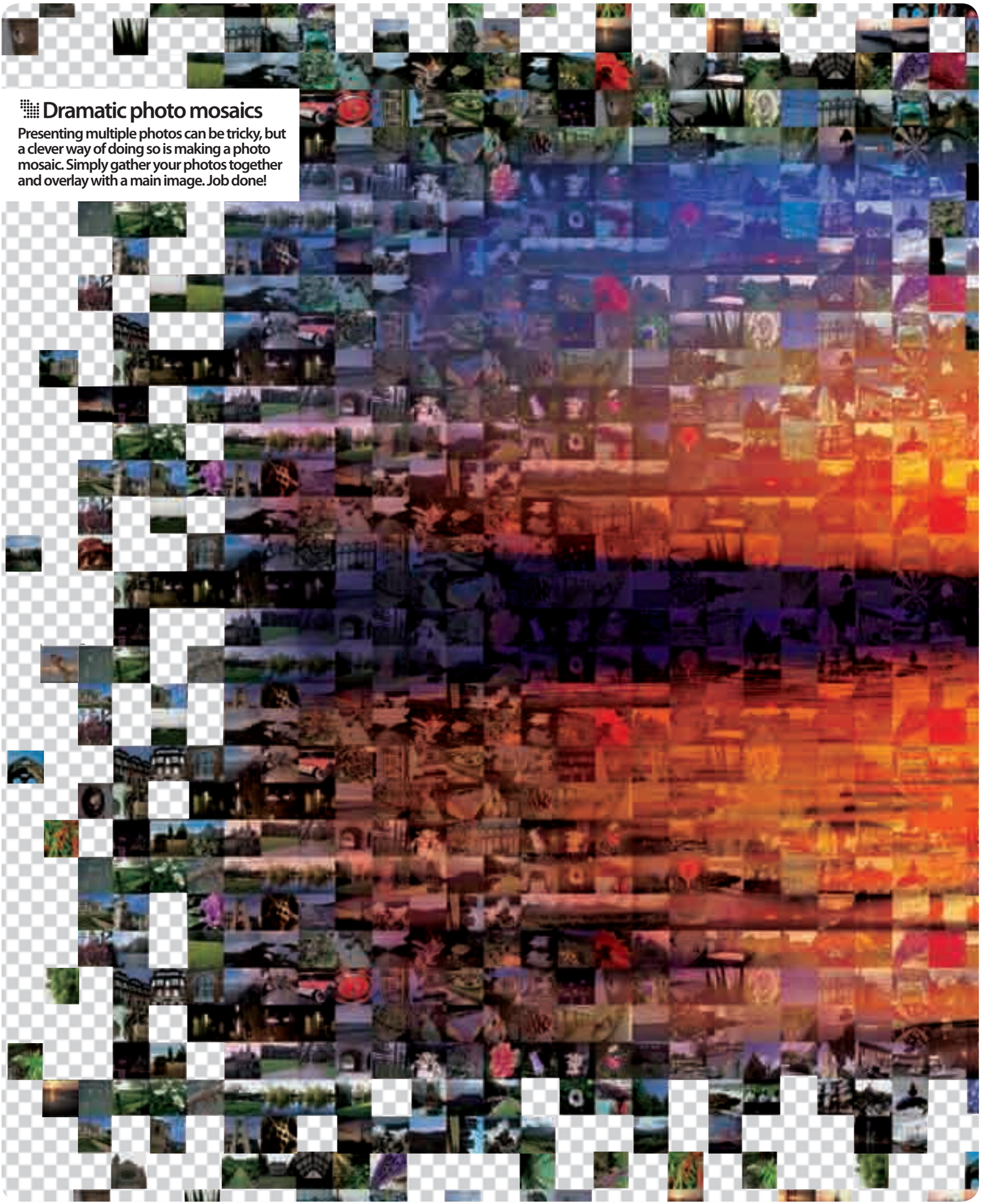
Readers' Challenge

Load up the latest challenge images and unleash your creative powers on them!

Sometimes it can pay to restrict the choice of elements you have to work with. Although it's great to have untold options available, it can mean you never get started because you simply have no idea where to start. So it's good to try limiting yourself and force the ideas to come to the surface. And that's the purpose of the Readers' Challenge.

Each issue we supply you with a selection of random photos to make into an image. You can try applying techniques from one or some of the magazine tutorials, or completely go your own way. You might decide to use all of the images we supply, or just use a couple and then merge them with your own – as long as you use at least one of the challenge images, we don't mind. There's no deadline and no skill level, so you have no excuse for not entering!

NOTES | IF YOUR ENTRY IS UNDER 2MB, YOU CAN EMAIL IT TO US AT **PCR@IMAGINE-PUBLISHING.CO.UK**. UNFORTUNATELY WE CAN'T RETURN CDS



Dramatic photo mosaics

Presenting multiple photos can be tricky, but a clever way of doing so is making a photo mosaic. Simply gather your photos together and overlay with a main image. Job done!